



“Scrupulously cleanly staff and hygienic machines.”

From the Cadbury film, *Workaday*.

(Direction : Ralph Smart. Camera : Jimmy Rogers.)

FILM PUBLICITY

A Handbook on the Production and
Distribution of Propaganda Films

by
SYDNEY BOX

with an Introduction by
SYDNEY CARROLL



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INTRODUCTION

BY SYDNEY W. CARROLL

IT IS my pleasure to appear here before the prospective readers of this volume in the part of Prologue, prostrate and humble. "Stooping to your clemency" I "beg your hearing patiently." For I can promise that you will be well occupied in listening to what the chief performer has to say, and it is my duty to beg you to "lend your ears". His part is that of a Master in the Art of Film Publicity. He plays it to perfection. He speaks with authority and wisdom.

His name is Sydney Box and the whole content of this interlude of instruction and interest is to his credit.

In the opening stages of a film it is not unusual to have a quick succession of "atmosphere" shots. Following these is incidental action. This gradually leads into the story. If plotful scenes are reached too quickly, the effect may be more paralysing than arresting. The audience must first be charmed into a receptive mood, distracting thoughts dispelled and its mind attuned for concentration. From time immemorial on the stage this spell-casting method has been adopted—since first a Greek Chorus came

upon the scene with stately and rhythmic movement. Character denoting masks first served for initial guidance. The Prologue strutted upon the apron stage to foretell the story of the play that followed. You will find the play itself better than the prologue. I can bring little psychological bearing upon this audience. I may serve to hold off inquirers awhile, the better to quicken their interest and to intensify their desire to be informed. I hope I can do this.

But to come directly to the matter in hand. I find this work intriguing. It reveals the author as one having an extensive, almost complete, knowledge and experience of his subject. He has that uncommon gift of presenting arguments in a concise, logical and entertaining manner. He throws in an occasional twinkling of humour and keeps the page bright with the liveliness of his mind. There is solid value in this comprehensive and expert survey. It covers all aspects of film campaigning. As a textbook, it must be of very definite appeal to all those who are urged by keen imagination and business sense to explore the use of the screen for commercial propaganda. The cinema has created a new and artful medium of publicity. Its appeal is of far-reaching significance and power. But it remains less than useless if its exploitation for business purposes is not governed by an exact knowledge of conditions, practicalities and the range of its limitations as well as its possibilities.

INTRODUCTION

A close study of this book should be of inestimable advantage to all business men. By all pitfalls the author has set up danger signals. He has indicated the roads that may be followed safely and propitiously. So far as is possible he has changed the aspect of speculation in this comparatively new field of advertising to one of sound investment, with the applied principles of discretion, dignity and good taste. Good luck to him. Prosperity to his readers.

AUTHOR'S FOREWORD

THE FILM has impressed itself so deeply on the face of civilisation that it is something of a shock to remember that it is considerably younger in years than many of those who will read this book. Even more significant is the recollection that it is less than nine years since the first full-length talking film was shown in London—on October 25, 1928.

Any industry which has shot up from obscurity to a dominant position in world affairs in so short a time is bound to suffer from growing pains, and one of the worst ills the film is heir to is the average person's lack of knowledge concerning it. Some aspects of the cinema are over-publicised—notably the 'private' lives of its stars—while others are wrapt in mystery. The chief reasons for this are the peculiar financial structure of the industry and the fact that its period of adolescence still cannot be said to be over while colour and stereoscopy are threatening to begin revolutions as complete as that brought about by the introduction of sound.

One important aspect of the film on which information has been almost entirely lacking is the extent and potentialities of its use as a propaganda force. The inquiring cinema-goer has been unable to tell

FILM PUBLICITY

with certainty to what extent he has been subjected to a barrage of insidious propaganda. The publicist has been uncertain or unaware to what extent he could harness the most potent propaganda force of the day to his purpose. Both realised that the presence of propaganda in their film programmes was as inevitable and as rational as the appearance of propaganda in their newspapers and magazines, but both were unable to turn to a handy work of reference on the subject. The purpose of this little book is to repair that omission.

I am indebted to Cadbury Brothers Ltd., The Co-operative Wholesale Society Ltd., The Dunlop Rubber Co. Ltd., The Gas Light & Coke Company, Publicity Films Ltd., Sound-Services Ltd., and (in common with the entire film industry) Mr. Simon Rowson and the Royal Statistical Society, for much of the material on which it is based.

Contents

	PAGE
INTRODUCTION BY SYDNEY W. CARROLL	3
AUTHOR'S FOREWORD	7
CHAPTER ONE: TRADE FOLLOWS THE FILM	13
CHAPTER TWO: CINEMA CIRCULATION	22
CHAPTER THREE: PICTURES WITH PURPOSES	40
A Scene from <i>Sweet Success</i>	
CHAPTER FOUR: PUTTING A FILM ON PAPER	65
Synopsis of <i>The Window Dresser's Dream</i>	
Treatment of <i>The World Rolls On</i>	
Shooting-script of <i>Getting into Hot Water</i>	
CHAPTER FIVE: PUTTING A FILM ON CELLULOID	105
CHAPTER SIX: PUTTING A FILM ON THE SCREEN	119
APPENDIX: GLOSSARY OF FILM TERMS	123

Illustrations

“ Scrupulously cleanly staff and hygienic machines ”	<i>Frontispiece</i>
	<i>facing page</i>
Star appeal and glamour as aids to selling	16
How the centre gets into the chocolate	32
“ Films can show how a product is made— or transport an audience to little-known beauty spots ”	49
“ Spreading ” flax	64
A primitive method of fish preservation	81
Cartoon film, <i>Getting into Hot Water</i>	100
“ How the wheels go round ”	109

FILM PUBLICITY

Chapter One

TRADE FOLLOWS THE FILM

AS YOU READ these words, thirty million people, three millions of them in Great Britain, are being subjected to the most potent propaganda force the world has ever known.

In the history of the human race, the propagandist has always played a prominent part. Even before Paul wrote his Letters, the art of propaganda was well understood and widely practised. As the economic fabric of society became more complex, so the necessity and the outlets for propaganda increased. Newspapers with circulations numbered in millions, cheap and reliable postal services, telephones, radio—all combined to provide the propagandist with wider and wider facilities for his work. But none of them offered him the same opportunities as the cinema which, with the advent of talkies, combined radio's power of the spoken word with the visual appeal of the newspaper and magazine, made still more vivid by movement. Until television becomes as universal, efficient and cheap as the film—and as freely available for propaganda purposes—

nothing can challenge the cinema's supremacy as a means of influencing mass opinion.

The evidences of its influence are all around us. School-children reply "Okay!" to their pastors and masters, when they do not answer "Oh yeah?" or "Sez you!" Our young women insist on "going places" "in a big way", and, if you suggest that they are "gold-digging" they will merely reply "You're telling me!" So completely has the film influenced the vocabulary of the English-speaking races, that it is interesting to speculate on what the result might have been if pictures had been made exclusively in basic English, Shakespearian verse, or an international language such as Esperanto.

That is only one evidence of the influence exerted by the screen. There are hosts of others. Thousands of children will go to bed to-night clasping Mickey Mouse hot-water bottles; will eat their cereals to-morrow morning from dishes decorated with that same rodent's likeness. Thousands of their mothers and sisters will attempt to dress their hair in the style affected by Greta Garbo in her latest picture; thousands of their fathers and brothers will ask their friends if they have heard what Mae West said to the Baptist minister. Countless millions will read avidly the details of Hollywood's latest romance or divorce; will write 'fan' letters to the star of the picture they saw last night; will demonstrate in a

hundred ways that their lives are ordered to a greater or lesser degree by the silver screen.

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Of course it is only since the war that the cinema has begun to exert this enormous influence. Forty years ago it was the new toy of a handful of scientists. At the turn of the century it was little more than a fairground novelty. Yet even then there were men with sufficient shrewdness and foresight to realise that here, in these crude pictures, flickering dimly on the screen, was the beginning of a great new force which could be harnessed in the service of the propagandist.

In Great Britain, two of the earliest users of the film for publicity purposes were the Co-operative Wholesale Society and Cadbury Brothers.

The earliest C.W.S. films consisted of shots of the Society's factories at Irlam, Crumpsall, and London. They were between twenty-five and fifty feet in length, lasting well under a minute, and were shown by means of a hand-operated camera-projector, which can still be seen at the Society's Manchester headquarters. By 1904 the C.W.S. were showing 150-ft. films as an added attraction at lantern lectures. The Cadbury films followed much the same lines, and were also featured as an added attraction at this firm's regular lantern lectures.

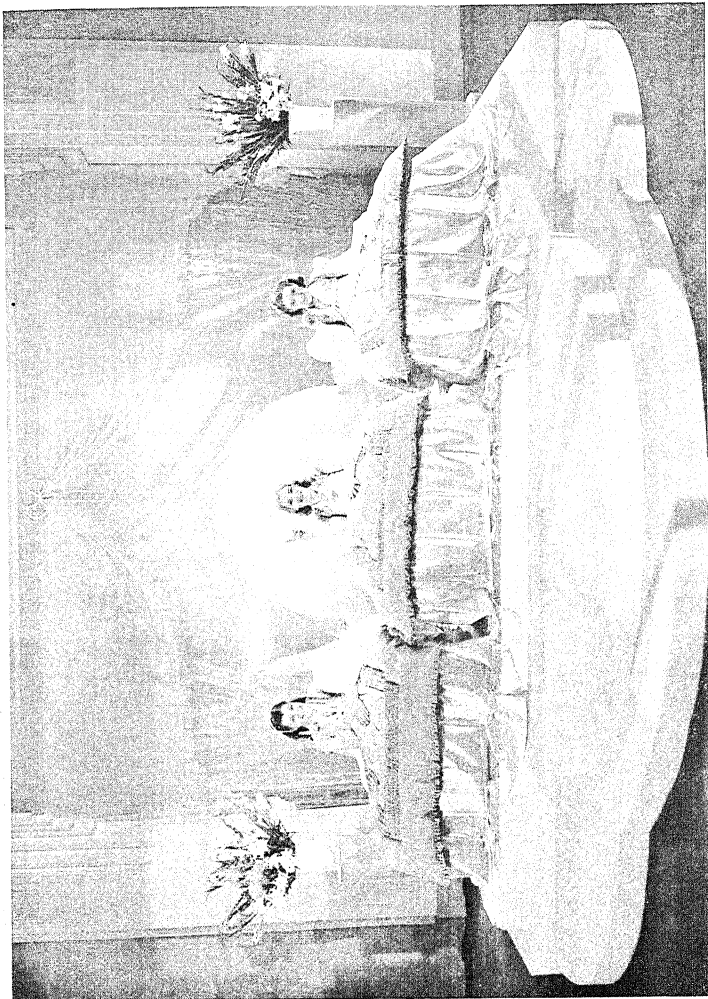
These pioneers did a great deal to popularise the cinema in this country, and it is worthy of note that many villages visited by them are still without a permanent cinema. Mr. T. P. Crowther, who was responsible for many of the early C.W.S. films, records that audiences were often so afraid of fire that a short speech was invariably made by the operator, explaining the precautions he had taken, and the screen was publicly sprayed with water.

As permanent cinemas were built and the film grew from a catchpenny novelty into a strong rival to the legitimate theatre, its use by publicists developed, too. Magic-lantern slides thrown on the screen during intervals in the cinema programme (a practice which still survives in some of the smaller halls) were followed by short announcement films, and these, in turn, by industrial and entertainment pictures, similar, except that they were silent, to those described in later sections of this book.

After the war, the publicity film business steadily increased until hundreds of thousands of pounds were being spent on it yearly, but it was only with the coming of sound at the end of 1928 that the full potentialities of the cinema as a propaganda medium were realised.

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To-day film propaganda is a world force of inestimable power—inestimable because at least two



Star appeal and glamour as aids to selling—The Carlyle Cousins
in the Beecham Screen Revue, *Here's Health*.

(Direction : Ralph Smart. Camera : Lloyd Knechtal.)

of its principal manifestations are ingeniously camouflaged as entertainment, news, or interest pictures. Political, or semi-political propaganda, and publicity for great industries are being disseminated regularly in this way.

The production of a newsreel film is obviously as open to political bias as the production of a newspaper, but the consequences are far more serious, since the cinema public has failed so far to realise that the camera can lie as effectively in a newsreel picture as it does in *The Man Who Could Work Miracles*.

Still less, apparently, do the rank and file of cinema-goers appreciate the propagandist content of many of the other films in their programmes. While Sam Goldwyn continues the campaign begun by Florenz Ziegfeld to glorify the American girl, other producers are glorifying the U.S. Navy, Air Force, and 'G-men', attacking the pleasant pastimes of lynching and third degree, arousing public feeling against Press persecution, gangsters, and graft in high places. Technically flawless films provide priceless publicity for a Boulder Dam or a Panama Canal; include propaganda for the canning, lumber, and oil industries.

All this, be it noticed, emanates from the United States, while British producers either play for safety with a succession of futile comedies, or chafe at the restrictions imposed upon them by officialdom. In

the adult use of the screen, Britain lags years behind the rest of the world, despite such gallant failures as *Things to Come* and occasional successes of relatively limited appeal from the documentary school.

Other nations have not been slow to learn the lessons of Hollywood and harness the film for political propaganda. Particularly in those Continental countries which are under dictatorships, the cinema, in common with Press and radio, has become almost entirely a propaganda weapon. Professor Fritz Morstein Marx, lecturing on state propaganda in Germany, records that the great U.F.A. film organisation "lent itself readily to 'permeation'". And the 'big stick' in the form of prophylactic censorship had already been supplied by the republic. That the enlistment of the cinema for official propaganda purposes has not precipitated a 'consumers' strike' is shown by the recent gradual rise of attendance figures which has partly offset the impact of the depression and the ensuing low record of 250,000,000 reached in 1932. This development is the more reassuring since the Film Chamber has imposed minimum prices on all moving picture houses".

In Italy Mussolini announces the spending of millions on the building up of a new film industry, while Russia continues to produce films that combine a wide appreciation of the art of the cinema with a determined propaganda content. The result

is that Russian pictures usually entrance audiences of film technicians and call forth vigorous protests from the Press of the Right.¹

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Disguised film propaganda is difficult to control, since the financial interests involved are almost as difficult to unravel as those of the armament industry, and it is outside the scope of this book, which is intended to deal with the open and legitimate production and distribution of films for propaganda purposes.

To disguise the presence of propaganda in these films might have the effect of defeating their object, since in nine cases out of ten they are intended to publicise a branded product, or named service. This does not mean that the openly propagandist film should be devoid of entertainment or interest. On the contrary, if it is to serve its sponsors successfully, it must have sufficient entertainment value and technical quality to bear comparison with the average feature film.

Openly propagandist pictures must be considered

¹ A few days after these lines were written, the *Morning Post* published an angry protest against such a film, headed: "Soviet Propaganda in a Film—Reflections on Britain" and beginning: "Communist propaganda of the most flagrant kind was presented on the screen of the — Cinema yesterday, at the showing of the Soviet film, 'We From Kronstadt'."

from two viewpoints—those of the sponsor and the audience.

To the sponsor, their chief value lies in the fact that they are shown to an audience relaxed and receptive, seated comfortably in a darkened hall, and therefore free from all distracting influences. There is no turning over the page to look at the Test Match score; no wandering of the eye to the photograph of the pretty blonde in the next column; no necessity to read through even fifty words of 'copy'. The last point reminds us that even in these days of almost universal education, there are still thousands to whom the business of reading is an unpleasant effort. It must not be argued from this that the cinema appeals chiefly to the illiterate. On the contrary, its appeal is more universal than that of any other art, and, strangely enough, the taste exhibited by otherwise under-educated people in their choice of films is remarkably high.

What else has the film to offer the publicist? An endless duplication of personal contact; an elimination of the bowdlerisation of a statement passed from mouth to mouth, or newspaper to newspaper; a means of communicating his message in his own way in a thousand places at once; an opportunity of 'canning' his message and his person—to travel the world without leaving his office desk.

Weighing these factors, the publicist is likely to come to the conclusion that if he can use films

effectively and economically, it is to his advantage to do so, provided that the audience's reaction is likely to be favourable. Let us examine this reaction.

First, we must realise that there are several kinds of audience. Those attending performances held primarily for the showing of sponsored films know what to expect, have nearly always received the show for nothing, and quite naturally are favourably disposed towards the publicist who has provided them with free entertainment or instruction. With the audiences in the normal public cinema, the case is different. They have paid for so many hours' entertainment, and if part of that entertainment were filched from them and sold to an advertiser, they would have good cause to object. Fortunately, no cinema exhibitor would be foolish enough to do that. A publicity film is limited to a certain length, and presented as an addition to the programme in exactly the same way as an advertisement in a magazine or newspaper.

The average cinema-goer to-day accepts it as such. He has no more objection to an honest advertisement in his cinema programme than he has to an advertisement in *Punch*. Neither interferes with his pleasure—and both provide him with information of importance, presented in an attractive manner.

Chapter Two

CINEMA CIRCULATION

THE PUBLICIST WHO proposes to use the film as a means of propaganda is faced with almost exactly the same set of problems as when he decides to utilise the Press for the same purpose.

In using the Press he selects certain publications as being the most suitable for his purpose (because they are the ones favoured by the public he requires to reach); purchases as much space in those publications as he requires, or can afford; and then fills that space to what he considers the best advantage.

So with the film. Granted that every screen in the world can be bought for propaganda purposes—and there are no exceptions to this assumption, provided that the price offered is high enough and the methods employed sufficiently tactful—he has to decide first which screens are best suited to his purpose; then the amount of screen-time he can afford to buy and the best way to fill it when he has bought it.

The first step in the planning of propaganda by film is, therefore, the selection of the distributive outlets for this propaganda. The largest audience—

CINEMA CIRCULATION

in other words, the greatest circulation—is to be obtained in the commercial cinema. The commercial cinema is the equivalent of the national daily newspaper, with a circulation numbered in millions and therefore less easy to classify than that of the smaller and more specialised Press. Nevertheless, just as there are ascertainable differences between the average readers of the *Daily Telegraph*, *Daily Express*, and *Daily Herald*, so it is possible to differentiate between the grade A audience at the metropolitan super-cinema, the grade B audience at the prosperous suburban 1000- to 1500-seater, and the grade C audience at the smaller, working-class hall.¹

The specialised periodicals, the trade Press, and the provincial newspapers all have their counterparts among the audiences which can be reached by road-show organisations. These offer smaller but specialised circulations, and make up in increased space or screen-time what they lack in circulation.

Below these come the screen equivalents of the smaller local newspapers—amateur libraries, film societies, schools, and so on. The cost of reaching these groups is comparatively small, but the serious publicist is likely to regard them only as minnows.

The parallel between Press and screen need not be

¹ I am not suggesting that these audience-divisions approximate in any way to the three journals mentioned.

laboured further. There are restrictions on the use of screen-time, variations in policy and practice, just as there are on the use of newspaper space, but these will emerge as we proceed.

The first thing the publicist will need, therefore, when he comes to plan a film propaganda campaign is a statistical survey of the commercial cinema in Great Britain. Here he will immediately run up against one of the most remarkable omissions of modern times. The cinema industry, one of the largest businesses in the world, has no official statistical bureau, no central service for the provision of reliable figures relating to its progress.

Fortunately this gap has been gratuitously filled by Mr. Simon Rowson, who spent eighteen months in making a survey of the cinema industry and tabulating his findings. His survey was published by the Royal Statistical Society,¹ and although his figures are, as I write, more than a year old, they remain the basis of nearly all British cinema statistics.

Since Mr. Rowson made his survey, the number of cinemas in Great Britain has increased from 4305 to nearly 5000; and it is safe to assume from recent trade returns that the aggregate audience is from 5 per cent to 10 per cent greater.

The total admissions to all the cinemas in Great

¹ "A Statistical Survey of the Cinema Industry" (Royal Statistical Society, 1/6).

CINEMA CIRCULATION

Britain during the year under survey by Mr. Rowson amounted to 963.3 millions, equivalent to an average of 18,525,000 a week. The total gross box-office receipts were about £41,120,000; and the average price paid per seat was just over tenpence.

These figures are eloquent of the hold which the cinema has acquired over the population. This total number of paid admissions represents an average of nearly twenty-two visits every year for each man, woman, and child in the country. A more significant figure is obtained by ignoring children under fifteen, who represent a relatively small fraction of the total cinema patrons. For persons aged fifteen and upwards, the average works out to nearly thirty visits every year. If it were possible to eliminate all that portion of the population to which a cinema is practically inaccessible, either because of distance or for any other reason, it is clear that the average in relation to potential patrons must be a very much higher figure.

Of the entire cinema admissions 43 per cent were in respect of seats for which the charge did not exceed 7*d.*, inclusive of entertainment duty. Another 37 per cent paid not more than 1*s.*

Nearly four out of every five persons visiting the cinemas pay not more than 1*s.* (including duty) for admission.

Seasonal variation in cinema attendances is to be expected, particularly in the summer months

FILM PUBLICITY

(although this factor can be largely overcome for propaganda purposes, by the selection of cinemas in seaside and other holiday resorts, which invariably experience their heaviest attendances during this period). Over the whole of Great Britain the average weekly attendance (in millions) fluctuates during the years as follows :

January	...	...	..	21.8
February	..	...	...	18.6
March	...	...	.	18.5
April	...	...	...	21.2
May	...	...	...	16.9
June	...	...	...	13.8
July	...	...	...	14.6
August	...	...	...	17.8
September	...	...	...	20.9
October	...	...	...	20.7
November	...	...	...	18.2
December	...	...	...	19.4

Average for the whole year: 18.5

At the time of Mr. Rowson's survey, the number of cinemas in Great Britain was 4305, and they mustered between them 3,872,000 seats. These halls were distributed over the country as shown in the table on the opposite page.

CINEMA CIRCULATION

	No. of Cinemas	No. of Seats (ooo's omitted)
London (Postal area) ...	401	462
Home Counties	343	295
Eastern Counties	227	171
West of England	369	268
Midlands	585	501
Yorkshire and District	534	475
Lancashire and District	699	684
North of England ..	304	262
North Wales	62	42
South Wales	259	201
Scotland	522	511
<hr/>		<hr/>
Total: Great Britain	4,305	3,872

Ignoring the increase in cinema-building and decrease in population which has taken place since these figures were compiled, we are still faced with the remarkable fact that the cinemas of this country provide one seat for every twelve persons or, if the children of less than fifteen years are again excluded, one for every nine adults. This means that if every cinema in the country gave only two performances daily (and many of them give several more than that) the entire population of Great Britain could be accommodated in less than a week. Five out of every seven cinemas provide not more than 1000 seats each, and the remaining two-sevenths provide the

FILM PUBLICITY

balance of nearly one-half of the total seating in the country.¹ They are distributed as follows:

DISTRICT	SIZE OF CINEMA (<i>in seats</i>)									Total
	0-500	501-600	601-700	701-800	801-900	901-1000	1001-1500	1501-2000	2001-up	
London										
(Postal Area)	63	40	34	39	25	21	68	59	52	401
Home Counties	97	44	33	23	26	28	50	32	10	343
Eastern Counties	88	25	24	17	12	12	33	13	3	227
W. of England	143	60	36	31	17	25	31	19	7	369
Midlands	124	56	69	79	58	45	109	36	9	585
Yorkshire and District	83	61	59	63	70	59	97	26	16	534
Lancashire	95	60	66	75	74	94	160	50	25	699
N. of England	49	33	32	38	38	32	64	15	3	304
North Wales	27	8	6	4	7	2	6	2	—	62
South Wales	59	38	38	45	24	17	27	8	3	259
Scotland	73	45	63	46	48	60	119	47	21	522
Total	901	470	460	460	399	395	764	307	149	4305

Less than twenty-five per cent of the cinemas of Great Britain have permits to open on Sundays. The number of Sunday licences granted is growing steadily, but since under present agreements no propaganda films are shown on Sundays, this fact is of little importance to the publicist.

¹ This comparison has also been modified by recent building since most of the new halls are in the 1500-2000 seats class.

CINEMA CIRCULATION

On weekdays the estimated number of hours during which cinemas are open to the public varies over the whole country as follows:

DISTRICT	Seating capacity up to 1000		Seating capacity over 1000	
	Hrs.	Mins.	Hrs.	Mins.
London (Postal Area)	9	2	9	9
Home Counties	7	31	9	9
Eastern Counties	5	36	9	18
West of England	5	57	8	55
Midlands	5	2	7	31
Yorkshire and District	5	15	6	32
Lancashire	5	24	6	2
North of England	4	28	6	24
North Wales	4	2	4	58
South Wales	4	56	7	40
Scotland	4	42	7	1
Great Britain	5	40	7	40

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So much for the circulation available to the publicist who decides to disseminate his propaganda by film through the commercial cinema. The next step is to decide how many of those countless hours of screen-time he can afford to buy.

Here arises the first of our restrictions. Just as newspapers refuse to carry more than a certain number of columns of advertising in any one issue, so the cinematograph exhibitors refuse to show more

than so many hundred feet of frankly propagandist film in any one programme. Occasionally this rule is broken by disguising the propaganda in various ways, but its observance is so general that for everyday purposes the cinema propaganda film is accepted as being one of five hundred feet in length (playing for five and a half minutes).

Provided that he accepts this restriction, the propagandist can book space in as many cinemas as he can afford in whichever part of the country he prefers. This booking is almost invariably done through an agent, in the same way that space is booked in the Press. Each booking requires the showing of the film in every round of the programme at the selected cinema for a period of six days. In cases where the cinema shows two programmes a week, the propaganda film is shown for three days only, and this is accounted a half-booking.

The cost of bookings varies in direct ratio to the size and situation of the cinema, its average attendance, and the period of the year. Any reliable propaganda film distributing organisation should be in a position to supply this information for any given cinema. As rough examples of the cost of propaganda campaigns in the commercial cinema, the following actual examples may be of interest :

CAMPAIGN No 1. A very elaborate historical film publicising a motor tyre was produced at a cost of

£1125 and had 404 bookings in Grade A cinemas for a further £4875 (including provision of the necessary copies, servicing, transport, etc). Total: £6000.

CAMPAIGN No 2. Two well-known stars appeared in a story film to publicise a household product. This cost £1000. Copies and 362 bookings in middle-class suburban cinemas accounted for a further £3500. Total: £4500.

CAMPAIGN No. 3. A documentary film dealing with the industrial life of Great Britain, and providing propaganda for a motor spirit, was produced for £850. Bookings (299) and copies brought the total cost up to £4960.

CAMPAIGN No. 4. A famous film actress appeared in a story picture to advertise a popular-priced beauty preparation. The film cost £1000, but 514 bookings in working-class cinemas added only a further £2716 to the outlay. Total: £3716.

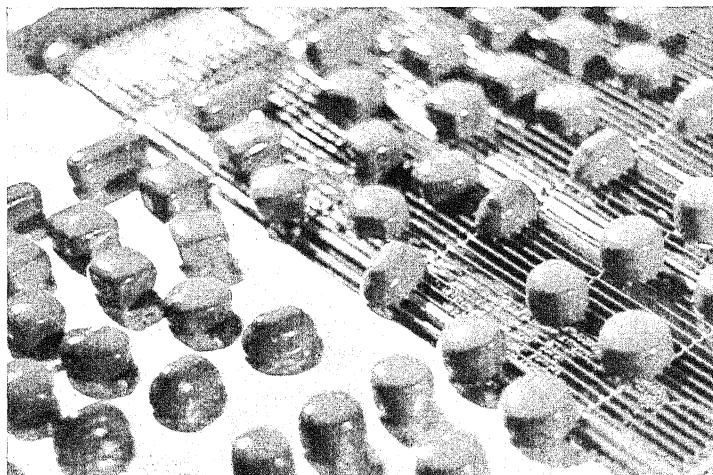
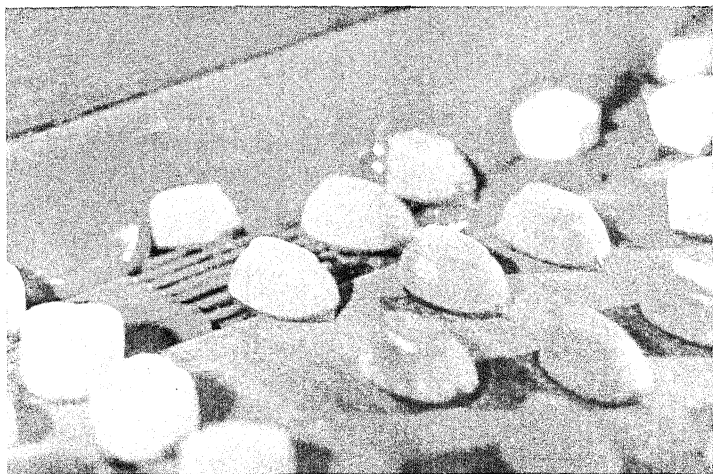
The difference in the average cost of the bookings in these campaigns is explained by the difference in the size and audience level of the cinemas concerned. The total figures allocated to these campaigns are on the conservative side. Several industrial concerns in Great Britain are allocating more than £10,000 a year to propaganda by film, and in the United States even greater sums are being spent by the large corporations.

A rule-of-thumb method of estimating the cost of both production and distribution combined for a national campaign in the commercial cinema, is to allow £1 per thousand members of the audience it is required to reach, or roughly a farthing per head. This figure compares very favourably with all other methods of propaganda, particularly when it is remembered that the publicist is certain of the undivided attention of his audience for more than five minutes, an advantage offered by no other form of publicity.

Having bought his space, the publicist is then required to have produced for him a film which, on the scores of quality and good taste, will be acceptable to the exhibitors, and to provide sufficient copies of it to enable his agents to send one to each cinema in time for showing on the agreed dates. The types of picture suitable for cinema distribution and the mechanics of distribution are dealt with in later chapters.

Arranged against the imposing battalions of the commercial cinema, the mere platoons of the road-show audience may at first sight appear negligible, but they are far from being so in practice. Indeed, for some types of propaganda, they are immeasurably superior.

The mechanics of this type of distribution are



How the centre gets into the chocolate is demonstrated in the Cadbury film, *Workaday*.

(Direction : Ralph Smart. Camera : Jimmy Rogers.)

explained fully in a later chapter. At this point we need do no more than note that to reach the road-show audience it is necessary to obtain the services of complete mobile projection units, capable of giving, in village halls, stores, clubs, or canteens, a cinema show comparable technically with that of the commercial cinema. The fact that the show is given in surroundings familiar to the audience is found usually to be an advantage, rather than a disadvantage, but the chief value of road-show distribution lies in the fact that the audience can be hand-picked, so that it consists (with due allowance for human perversity) entirely of the type of person the publicist desires to reach. Waste circulation is therefore almost completely eliminated.

The audiences available to road-show distribution fall naturally into two classes, known tersely to the trade as 'existing' or 'invited'.

'Existing' audiences consist of the members of an organisation meeting regularly in their own hall for social or cultural purposes. To these organisations the publicist offers a free cinema show, providing the films and the projection units in exchange for the use of the hall and the attention of the members. He makes no secret of the fact that some of the films he offers are, directly or indirectly, propaganda, but he also makes no secret of his opinion that they will instruct or amuse, according to the type of audience he is addressing.

FILM PUBLICITY

The largest group of 'existing' audiences is that made up by the church, chapel and other religious organisations meeting in mid-week, of which it is estimated that there are more than 45,000. Close behind these come, on the distaff side, Women's Institutes, Mothers' Unions, Townswomen's Guilds, Girls' Friendly Societies, Girls' Clubs, Girl Guide groups, and so on. Exclusively masculine or mixed audiences include British Legion, Conservative, Liberal and Labour clubs and associations, friendly societies, National Citizens' Unions, Boy Scout groups, works clubs, sports clubs and a thousand and one similar organizations. It is estimated that between them they offer a prospective audience in the neighbourhood of twenty millions. From these millions the publicist can select exclusively male or female, or mixed audiences, in different social grades to suit his purpose.

If he wishes to be more selective still, he can turn to the 'invited' audience. In this branch of road-showing, the audience is literally hand-picked.

'Invited' audience shows can be held in halls hired specially by the day or week; as the centre of attraction at stores and showrooms; as a special feature at trade exhibitions; and in other similar circumstances. Films and projection unit are provided by the publicist, and his audience is collected by invitations conveyed by word of mouth, by the issue of tickets, or by Press and poster announce-

ments. If the first two methods only are used the publicist can be absolutely certain that every person seeing his films is worthy of attention, or likely to be actively influenced by them—that they are what business men lightly term ‘active prospects’.

‘Invited’ audience shows need not necessarily be held in fit-up halls or given by mobile projection units. Many provincial cinemas do not normally open until the afternoon, and most of them are only too ready to rent their building, complete with staff and every technical facility, for a sponsored film show. In this way the greater glamour and technical efficiency of the commercial cinema performance can be allied to the careful selection of the ‘invited’ audience.

The publicist who decides to use the road-show method of film industry is faced by no arbitrary restrictions on programme length. He can engage the attention of his audience for any period from forty-five to ninety minutes, and sometimes longer. This is not always an unmixed blessing. We all know that the speaker with only five minutes in which to state a case will often do so more ably and more effectively than the one who can meander around his subject for an hour or more. But if the time is used wisely—and nowadays it generally is—the fact that he can have the undivided attention of a hand-picked audience for an hour or more is of considerable value to the publicist.

FILM PUBLICITY

The distribution of samples and literature in suitable cases is possible and profitable with a road-show campaign. Personal contact between representatives of the organisation sponsoring the show and members of the audience attending it is also possible at a moment when the latter are (or should be) most susceptible to persuasion.

The cost of road-show campaigns varies considerably, the chief factors affecting price being the scope of the campaign and the cost of the films. Some sponsors prefer to have their entire programme specially produced; others to produce only the propaganda portion of the programme and hire shorts from the entertainment studios as supporting films. The number of shows given is obviously an important factor in determining the *per capita* cost of the campaign, since the greater the use made of the films—which represent a considerable capital outlay—the lower the proportion of that cost applicable to each person seeing them.

A national campaign to existing audiences aimed at securing an adequate coverage of the entire country need not cost more than about £5 per show, or approximately threepence per head. The figure for shows to invited audiences is slightly higher, but this again varies according to the nature of the campaign. The provision of equipment and operator costs about £25 a week, to which must be added

CINEMA CIRCULATION

the expense of advertising and obtaining the audience, hire of the hall (if that is borne by the sponsor), and the cost of the production of the films.

Some organisations consider it economic to pay much more than that for road-show distribution. A large firm of chocolate manufacturers, producing a complete programme of sponsored films and showing it to a large number of existing audiences over a period of three years, estimates the cost of its campaign at sixpence per head, but that figure includes the provision of a generous sample to each member of the audience. On the other hand a prominent motor-car manufacturer, showing a new programme of specially produced pictures each year to invited audiences, finds that his costs average ninepence a head—and that even at this figure the expenditure is more than justified.

The choice between the road-show method of publicity film distribution and the apparently cheaper method of cinema distribution is one which must be made by the individual publicist. The chocolate manufacturers quoted above add that cinema distribution (which they also employ to a considerable extent) is the best method they know of covering the whole country quickly and efficiently with a brief message; but that, when more time and closer contact with the audience is required, road-showing merits its increased cost.

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FILM PUBLICITY

The minor distributive outlets obtainable through film libraries, amateur groups, film societies and schools, offer very cheap, but very limited, circulation to the sponsor who has already had films made for one of the other forms of distribution.

There are in existence a number of libraries hiring out films at a small fee to enthusiastic amateurs. In nearly every case these are at present confined to silent pictures and are, for that reason, of little use to the progressive sponsor of propaganda films. Amateur groups, among which are included a steadily growing number of film societies, specialising in the study of unusual and advanced films, meet sometimes in cinemas, but more often in fit-up halls. Most of them are equipped for showing sound films and are usually only too willing to accept the loan of sponsored pictures for their meetings.

A limited number of schools are equipped with film projectors. In these schools, films form part of the curriculum in geography, history, science and civics. Most of them have only silent machines, however, and the number of propaganda pictures suitable for school use is necessarily limited.

The British Film Institute has provided, in the National Film Library, an opportunity for the sponsors of suitable publicity films, particularly those dealing with travel, history, industry and science, to donate copies for distribution to students and other members of the public.

CINEMA CIRCULATION

For the publicist who has films in his possession, these outlets are worthy of consideration as supplementary distribution, but it should be emphasised that in no case are they at present sufficiently worthwhile to merit the production of special films for use in this way alone.

Chapter Three

PICTURES WITH PURPOSES

HAVING CHOSEN the type of distribution he proposes to employ, the publicist's next task is to decide upon the best way of filling his screen space, the best type of film for his purpose. In this he will be able to call upon a scenarist specialising in the writing of publicity films for advice.

It does not necessarily follow that he will accept that advice. One of the first things the scenarist learns when he begins to practise his profession is that nine people out of ten are convinced that they are natural geniuses in the provision of ideas for films. They seldom know how to put those ideas on to paper, of course, but they will throw off airily in the space of five or ten minutes a story that is "just the sort of thing we want". The wise scenarist ignores this as far as possible, but when it is tendered by the person who is paying for the film, he is in a more difficult position. It is no exaggeration to say that one publicity film in three is marred, even entirely spoiled, through the imposition by the sponsor upon the scenarist of unsuitable material. Gradually, however, people are beginning to realise that film-making is a specialised job, with the result

PICTURES WITH PURPOSES

that the general quality of the films is on the upgrade.

For the purpose of this chapter, we will assume that we are dealing with a sponsor who is prepared to leave the job to the experts. He will find the scenarist only too eager to take advantage of anything really helpful he can obtain in the preparation of the script. The scenarist will require to know all about the product or service the film is required to publicise, the impression the sponsor desires to foster or create. He will ask for details of other forms of publicity employed by the sponsor and will study these before he begins work. He will conduct research into the type of person buying the sponsor's product now, the type the sponsor wishes to aim at in the future, the methods being employed by the proprietors of similar products. He will investigate the sources of his raw materials, if it appears in the least likely to assist him; visit the sponsor's factories, stores, or branches. Then, equipped with all this material, in addition to his knowledge of film technique and advertising practice, he will prepare what he considers to be the ideal film for the sponsor's purpose.

The film he visualises may fall within one of a dozen or more classes, but, before we go on to examine these, it should be made clear that they are entirely arbitrary divisions and that every film, if it is intelligently conceived and properly planned,

FILM PUBLICITY

should have an individuality of its own. With that reservation, and remembering, too, that any one film may possibly combine the principal qualities of two or more classes, here are the principal types of publicity films:

Industrial. This was the first type of publicity film to be made and it still enjoys considerable favour. Its object is to tell the audience how the sponsor's product is made. The majority of people are notoriously interested in being shown "how the wheels go round", and nearly every manufacturer knows that if he could show prospective customers over a perfect factory, with scrupulously cleanly staff and hygienic machines, and could talk to them meanwhile about his product and the care and ingenuity lavished on its manufacture, he would be well on the way to increased sales.¹ There may be many obstacles in the way, however. His factory may be difficult of access; it may be so crowded and so busy that visitors would be a nuisance; it may have some departments which, because they contain secret processes, or are not quite as up-to-date as the owner would wish, cannot be shown to the public. Here the film comes to the rescue. If the mountain cannot come to Mahomet, the film will take a realistic representation of Mahomet's factory and voice to the mountain. It

¹ Cadbury Brothers, for instance, entertain one hundred and fifty thousand visitors every year at their Bournville headquarters.

PICTURES WITH PURPOSES

will seat your prospective customers in comfortable armchairs; show them everything it is expedient for them to see; do away with the necessity for guides by describing everything in your own words. There are several dangers which should be taken into account when planning this type of film. One is the sponsor who is so inordinately proud of his factory or his new machinery that he insists on labouring it beyond the bounds of interest; another the possibility of poor results if inexperienced producers or cameramen are employed; and a third, the necessity of striking a balance between scientific exactitude and the simple statement necessary to convey an idea to a mixed audience. The effective treatment of industrial material is a specialist's job, calling for careful planning, expert lighting and camera-work by technicians experienced in this particular type of production, and imaginative editing and commenting.

The industrial film began as rule-of-thumb reporting. The director took his camera into the factory, recorded whatever he saw there, and explained it as well as he knew how. As the technique of the cinema developed, this reporting became more expert, and a film of a factory improved on the factory itself to the same extent that a sub-edited and captioned newspaper report of a speech improves on the verbatim note. Out of this change grew up a new method of screen journalism known as:

Documentary. The quickest way to set half a dozen people connected with films quarrelling is to collect them together in one room and ask them to define 'documentary'. Even those who are prominent in the production of documentary films do not always agree on the subject. For instance, John Grierson writes: "Essentially the art of producing a documentary film is the art of skilled and faithful reporting." Andrew Buchanan, on the other hand, asserts: "The creativeness of the great documentary director will always prevent him from being a mere reporter." Paul Rotha adds: "Frequently I hear it said that documentary aims at a true statement of theme and incident. This is a mistaken belief. No documentary can be completely truthful. . . ." Recently, the label 'documentary' has been widely altered to 'realist'. I am not at all sure that this is a change for the better. The word 'realism' in the theatre has come to be associated with the work of such writers as John van Druten. Compare that with the work of the documentary group and the confusion likely to arise in the minds of the public is obvious. To-day the documentary-realist group is producing story-films, ballets, cartoons; utilising hosts of unreal and undocumented effects. Its members (and the film industry has every reason to be thankful for it) are unblushingly experimental. Their most recent work can best be described as 'impressionistic', and 'impressionist' would be a much more

PICTURES WITH PURPOSES

accurate name for their group. All this pother over labels must not be allowed to obscure the fact that the members of this group are the most progressive force in the cinema to-day. They have produced many fine pictures, a vast amount of competent work and, in common with all film producers, some shockingly bad pictures.

For propaganda films, particularly when they deal with an industry, rather than an individual industrialist, the documentary-realist-impressionist method is worthy of careful consideration. For the individual industrialist a more suitable type may be the

Institutional. This is a development of the industrial film which reached this country via the United States, where it is often referred to, perhaps facetiously, as 'documentary-plus'. It puts on the screen a journalistic account of the sponsor's business, from every suitable point of view. Its nearest journalistic equivalent is the serious magazine article. Built up usually around a text, which sets the formula for the film and also serves as a transition device or connecting link between its six or eight sequences, it deals with the history of the business, its place in the industry of which it is a part, the sources of its raw materials, the methods of its factories, its marketing and advertising, its customers—and so on. The institutional film does not hesitate to use any entertainment device, from cartoon to colour, from symphony

FILM PUBLICITY

to song, if that device will heighten the effect aimed at and increase the film's appeal to the audience.

So much for films dealing with the manufacture of a product. Next on our list comes another type of picture altogether, the

Instructional. While industrial and institutional films show how a product is made, the instructional picture shows how it should be used. It may show the audience how to cook, using gas, electricity, or branded food-stuffs; it may instruct them in the art of driving a car, painting a window-sill, or stitching a seam. The sponsor gives his audience free assistance, advice, information, and, by using his product as the material for his demonstration, obtains a subtle but effective advertisement for it.

Some products which do not lend themselves to this treatment have an interesting history, and for these the best type of film may be the

Historical. The historical film is sometimes known as a 'prestige picture'. It may relate the story of the development of the wheel, the history of writing, or the discovery that food could be preserved. In these cases the last link in the historical chain, the ultimate achievement of mankind's efforts through the centuries, will be a particular type of tyre, pen or refrigerator. An example of this type of film—which has proved one of the most effective known—will be found in *The World Rolls On* (see page 76).

PICTURES WITH PURPOSES

Travel. The film which transports its audience to far-off countries, or little-known beauty spots, has always been popular with cinema audiences. This type is eminently suitable for publicising a motor-car, a travel service, or a product which is grown in some colourful country. Since the use of natural colour photography has become fairly general, the popularity of the travel picture has increased still more.

So far all of the types of film enumerated have come under the general heading of 'interest' pictures which, in the trade, are regarded as a category apart from 'entertainment' pictures (although paradoxically the 'interest' film may often contain more entertainment). The principal types of entertainment picture used for propaganda purposes include :

Story. The advantage of the story film is that it offers the sponsor the opportunity of attracting the attention and gratitude of the audience by providing them with entertainment and then of bringing to their notice the merits of his product by an ingenious—and therefore easily remembered—twist in the plot. An added advantage is the association with the product of stellar names—those of the artists playing in the film. Dangers to be avoided in the planning of a story film are weak plots, over-emphasis of sales material, and badly contrived twists which leave the

audience with the feeling that they have been 'had'. *The Window Dresser's Dream* (see page 66) is an example of the story film, combined with the

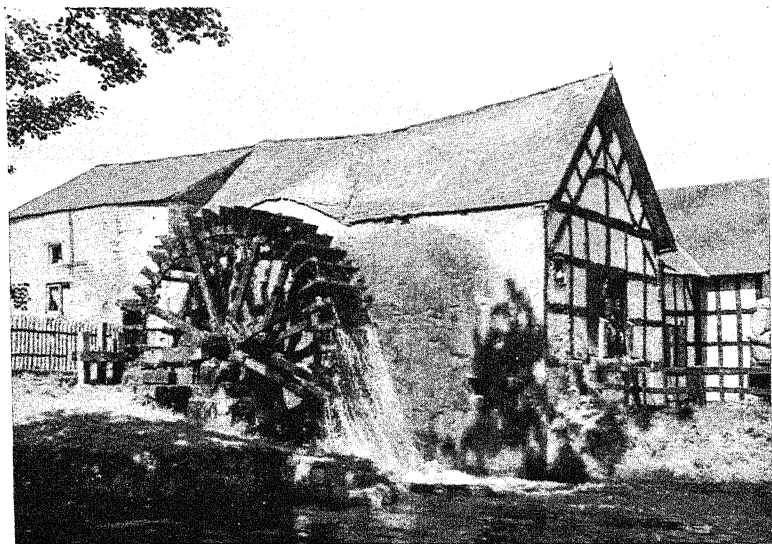
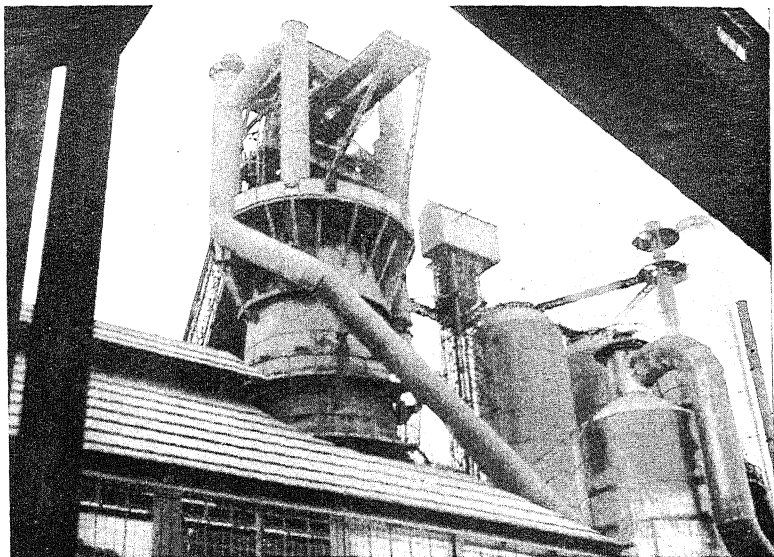
Musical. This again offers star-appeal and entertainment, with the additional advantage of songs which will always be associated with the product publicised in the minds of the audience when they hum them the next day or the next week. The 'musical' has come into increasing favour recently since advertisers discovered that they could 'plug' their film songs in their radio and Press advertising, distribute copies to customers, and offer for sale or free distribution gramophone records of the stars of the film singing their advertising message.

Cartoon. The cartoon film offers the publicist far greater licence than any other type of propaganda picture because it is, by its very nature, divorced from reality. Over-emphasised advertising, which would not be tolerated in a natural photography film, can be presented in an amusing manner by cartoon without giving offence to anyone.

Puppet and 'stop-motion' films (in which usually inanimate objects are given movement by means of trick photography) are used in exactly the same way.

'Public Relations'. In the United States a great

"Films can show how a product is made . . ."



"... or transport an audience to little-known beauty spots." Two scenes from Ford Motor films.

(Direction : Marcus Cooper. Camera : Harry Waxman.)

deal of broadcasting consists of concerts by symphony orchestras, which "come to you by courtesy of So-and-so's cheese", and other entertainments which, while they contain no advertising whatever, are sponsored by advertisers. This principle is now emerging in the propaganda film industry of this country, but in a much more intelligent and worthwhile form. Its first appearance was in the programmes of the Gas Light and Coke Company, and its most startling success S. C. Leslie's now famous nutrition film, directed by Edgar Anstey. The sponsor who is making a programme of films says, in effect: "I will not confine my productions to films advertising my product. There are dozens of worthwhile films which could be made—ought to be made—but are not made because of lack of knowledge, interest or money. If I produce such a film I shall earn the gratitude of those who see and appreciate it—and add to the prestige of my organisation." The film is made, is shown as part of the sponsor's programme, is associated whenever it appears with the sponsor's name, and, what is more important, often attracts the attention of groups of people who would not otherwise be interested in the sponsor's films.¹

With the exception of what may be described as 'stunt' pictures—vaudeville acts, statistics expressed

¹ Other well-known films which fall inside this class are the sponsored pictures dealing with safety on the road.

in stunt form, newsreels, and so on—these are the main types of openly propagandist film at present in use in this country, but the film lends itself to all sorts of subsidiary uses which are not yet widely understood. A director who has to miss an important shareholders' meeting can record his speech and have it projected to the meeting. A sales manager who wishes to address his staff all over the world can do so without travelling a yard. (Only the other day W. J. Bryan addressed 'in person' a meeting in this country of B.S.A. Cycle dealers, when he was actually in South Africa.)

A still more important use of the propaganda film, however, is in the instruction of apprentices, staff, salesmen and dealers. The film is not used in this way nearly as widely as it might be, but the more progressive firms are already realising its advantages for education and instruction, and it seems likely that there will be in the next few years a considerable increase in this type of work. One of the most remarkable examples of the instructional film produced in this country is Cadbury's *Sweet Success*, a picture road-shown to confectioners, and intended to assist them in running their shops successfully. The film is five reels in length and has a sparkling story, acted by well-known stars, but woven into this story is a mass of instruction on the proper way to run a confectionery business. The film is too long to quote in detail but, in view of the novelty of the subject, a

PICTURES WITH PURPOSES

scene from it may be of interest to readers of this book. Howard, a young man who is proposing to start in business as a confectioner, is spending a day at a prosperous shop kept by a Mr. Edwards. He finds it a strong contrast to the old-fashioned shop kept by his aunt (Mrs. Truntle). The scene opens as follows:

FADE IN

141. INT. EDWARDS'S SHOP

A large C.U. of a pair of hands, one of which holds a duster. The duster is flicked over a stand and the box is placed carefully upon it. Over the shot Edwards's voice can be heard.

EDWARDS'S VOICE: That's the first thing to consider. The whole place must be tidy and polished and spotlessly clean.

CAMERA DRAWS BACK INTO M.S. *Edwards and Howard are standing by the counter. Edwards is a middle-aged, well-groomed, alert type of man.*

EDWARDS: Now, take the window. Have you ever done any window-dressing?

FILM PUBLICITY

*They move over to the window and CAMERA
FOLLOWS.*

HOWARD: Never, except that I tried to
improve my Aunt's window last week.

142. FLASH BACK

*C.S. Mrs. Truntle's shop window in its original
untidy, jumbled condition. Howards's voice con-
tinues over the shot.*

HOWARD'S VOICE: Hers was a terrible
jumble. She'd got too much in it, I think.

143. INT. EDWARDS'S SHOP

*C.U. The window showing neat, well-displayed
goods by way of contrast. Edwards's voice is
heard over the shot.*

EDWARDS'S VOICE: Depends on how you put
it in, of course. People want a lot to choose
from, but you must arrange it so that they
can find what they want.

144. INT. EDWARDS'S SHOP

*M.S. Howard and Edwards looking down into
the window.*

EDWARDS: Try to get a definite centre of
attraction—something that people will look

PICTURES WITH PURPOSES

at because it's interesting. Once you've got them looking, that's half the battle.

HOWARD: Yes, I quite see that. I told my Aunt—it's the only advertising you've got really.

145. STOCK SHOT

*Crowds of shoppers passing along a street.
Edwards's and Howard's voices are heard over
shot.*

EDWARDS'S VOICE: That's right. I once kept count of all the people who passed my window during the day, and you'll hardly believe it, but it was over ten thousand.

HOWARD'S VOICE: Really? As many as that?

146. INT. EDWARDS'S SHOP

M.S. Edwards and Howard standing by window.

EDWARDS: Yes, and that's what made me realise I must make my window as attractive as possible to get their custom. . . . Now, before you start dressing your window, plan your display. It pays to show advertised goods.

He turns to arrange a box of sweets more attractively and alters the position of a showcard.

FILM PUBLICITY

HOWARD: What do you mean by that?

EDWARDS: Well, big firms do a tremendous amount of advertising . . .

147. INT. EDWARDS'S SHOP

C.U. of the window, CAMERA PANNING to emphasise the display of showcards and other original forms of advertising. Edwards's voice continues over shot.

EDWARDS'S VOICE: Newspapers, magazines, and so on. You can make capital out of it by displaying what they advertise. If you don't, then their work is wasted as far as you're concerned. Show your best-sellers prominently—you'll get best results!

148. INT. EDWARDS'S SHOP

C.U. Howard.

HOWARD: I don't see that. Surely if they're best-sellers they don't need to be shown as much as the other lines.

149. INT. EDWARDS'S SHOP

C.U. Edwards.

EDWARDS: That's what I thought until I made a test. I checked the sales of every line shown here (*he indicates window*) for four

PICTURES WITH PURPOSES

months, and I found that when a best-seller is taken out, its sales drop by more than half. But when I put it back, the total sales for the shop increase. The more best-sellers you display the more trade you'll do.

150. INT. EDWARDS'S SHOP

M.S. Howard and Edwards standing by the window.

HOWARD: That's very interesting. How do you explain it?

EDWARDS: Well, a large percentage of our trade is 'snap' sales.

HOWARD: 'Snap' sales?

EDWARDS: Yes—someone passes the shop, sees a tempting display . . .

151. EXT. EDWARDS'S SHOP

M.L.S. of window and pavement. A woman and a little girl pause outside and look into the shop. Edwards's voice continues . . .

EDWARDS'S VOICE: . . . and suddenly decides to buy something. Don't you see you've got a much better chance of making that person come in if you're showing his favourite line?

The mother and child, after examining the goods, turn and proceed to the entrance door.

FILM PUBLICITY

152. INT. EDWARDS'S SHOP

M.C.S. Howard and Edwards.

HOWARD: Instead of an unpopular one he's never heard of because it hasn't been advertised?

EDWARDS: Exactly. It pays to show your best-sellers, which generally means "well-advertised lines."

They start to move towards the counter, talking as they go. CAMERA FOLLOWS.

HOWARD: How do you get the showcards and dummies?

EDWARDS: Oh, the travellers will fix you up with those, and advise you of their advertising campaigns as well. . . . Excuse me a moment.

153. INT. EDWARDS'S SHOP

M.S. The woman and little girl who looked in the window have now entered the shop and come up to the counter. Edwards attends to them immediately. Howard watches in background.

EDWARDS: Good morning, Mrs. Lewis! Hello, Dorothy!

MOTHER: Good morning, Mr. Edwards.

PICTURES WITH PURPOSES

154. INT. EDWARDS'S SHOP

C.S. Shooting from Edwards's angle across counter on to the mother and girl.

MOTHER: I want some of those small blocks of chocolate—the ones Cadbury's are advertising.

EDWARDS'S VOICE: Those in the window?

MOTHER: Yes, that's right. Dorothy's a terror for chocolate.

She looks down with interest at something on the counter.

EDWARDS'S VOICE: She knows what's good for her. How many would you like?

155. INSERT

C.U. A neat tray of chocolates on the counter. Mother's voice is heard over shot.

MOTHER'S VOICE: Three twopenny ones, please. . . . These look very tempting. I haven't seen them before, have I?

156. INT. EDWARDS'S SHOP

M.S. Edwards, with Howard standing behind him. Edwards is putting the blocks of chocolate into a bag.

FILM PUBLICITY

EDWARDS: No, Mrs. Lewis. I don't think you have. It's a new line just out. Nine different kinds of centres—a very good assortment too.

157. INT. EDWARDS'S SHOP

C.U. Mother. She looks up at Edwards.

MOTHER: They look good. I'll have a quarter of a pound. Your counter's always a great temptation to me, Mr. Edwards. (*She laughs.*)

157A. INSERT (extra shot)

C.U. of Edwards's hands serving chocolates with a pair of tongs.

158. INT. EDWARDS'S SHOP

M.S. Edwards and Howard behind the counter. Edwards hands over the chocolates with a smile. He receives the money and nods pleasantly to Mrs. Lewis.

EDWARDS: I'm sure you'll like them. (*Takes money.*) Thank you. Good morning, Mrs. Lewis. Good-bye, Dorothy.

MOTHER'S VOICE: Good morning.

CHILD'S VOICE: Good-bye, Mr. Edwards.

PICTURES WITH PURPOSES

Howard turns with admiration to Edwards as the customers leave the shop.

159. INT. EDWARDS'S SHOP

M.C.S. Edwards and Howard behind the counter.

HOWARD: How on earth do you remember people's names?

EDWARDS (*laughing*): Yes, it wants a bit of doing, but it's worth taking trouble over. Customers like a personal interest taken in them.

HOWARD: I suppose after a while you get to know what some people want before they ask you?

EDWARDS: Almost. I have lots of customers come in and ask for 'the usual.'

Howard picks up a small pair of tongs from the counter.

HOWARD: By the way, do you always use these when you serve chocolates?

160. INT. EDWARDS'S SHOP

C.U. The pair of tongs held in Howard's hand. Edwards's hand comes in and takes them away.

FILM PUBLICITY

EDWARDS'S VOICE: Oh, yes, I never touch unwrapped goods with my hands. It puts people off and it's so easy to damage chocolates that way. These are smooth tongs, so that they don't scratch the chocolates.

161. INT. EDWARDS'S SHOP

C.U. Edwards as he puts the tongs down and picks up a scoop from the counter.

EDWARDS: For unwrapped lines use a small scoop like this . . .

162. INT. EDWARDS'S SHOP

C.U. The scoop held in Edwards's hands. His voice carries on . . .

EDWARDS'S VOICE: . . . but be careful it doesn't damage fondants or jellies. . . .

CAMERA PANS down with his hand to the counter. He scoops up some fondants and holds them in full view of camera.

EDWARDS'S VOICE: . . . You see, they're protected by a thin covering of crystal, and if that's cracked or broken the centre quickly goes hard and dry. The whole secret of good serving is to treat your goods as though they are precious. It puts up their value in your customer's eyes.

PICTURES WITH PURPOSES

163. INT. EDWARDS'S SHOP

HOWARD'S VOICE: Good, I'll remember that.

M.S. Doorway. A well-dressed woman enters and makes her way towards the counter. CAMERA PANS with her.

LADY: I want some milk chocolate, please.
What have you got?

164. INT. EDWARDS'S SHOP

C.S. Edwards. He produces a half-pound block and hands it to her.

EDWARDS: I've got Cadbury's in twopenny, fourpenny and sixpenny blocks, and in these half-pound blocks.

LADY'S VOICE: I'll take one of those, please.

He slips it into a bag and exchanges it for her money.

EDWARDS: Thank you. Good morning.

She goes and he turns to Howard.

EDWARDS: Did you notice that? I mentioned all the sizes, but showed her the one I wanted to sell. If I hadn't, she'd probably have been content with a 2-oz. block!

FILM PUBLICITY

165. INT. EDWARDS'S SHOP

M.S. Howard and Edwards. Howard chuckles.

HOWARD: Very clever.

EDWARDS: Another thing, too. Always let them see and handle the line if you can. Once a customer has a box in his hand, you're well on the way to a sale.

HOWARD: You know, there's more in this than I thought. I'm going to enjoy shop-keeping.

He looks around the shop.

You seem to have a very good stock.

166. INT. EDWARDS'S SHOP

C.S. Panning round shelves from Howard's viewpoint. Boxes and packets of sweets are neatly stacked. Edwards's voice is heard over the shot.

EDWARDS'S VOICE: Yes, you can't afford to turn people away. Besides, it's extravagant to buy from hand to mouth. But of course you must be careful to keep the goods properly stored.

167. INT. EDWARDS'S SHOP

M.S. Edwards and Howard cross to the other

PICTURES WITH PURPOSES

side of the shop, CAMERA PANNING OVER. Together they examine the stock on the shelves.

HOWARD: How do you mean?

EDWARDS (*pointing to stock*): Well, all this represents hard cash . . . an investment, if you like. And just as I wouldn't put my savings into an unsafe speculation, so I can't risk storing my goods in an unsafe place where heat and damp can damage them. Here's a good tip. Never put stock on the floor.

168. INT. EDWARDS'S SHOP

C.U. The shelves, showing the bottom one several inches from the ground. Edwards's voice continues over shot.

EDWARDS'S VOICE: Keep the bottom shelf three or four inches up. And be careful that none of your boxes touch the wall behind.

169. INT. EDWARDS'S SHOP

Edwards and Howard are looking at the shelves and Edwards is pointing out what it means.

HOWARD: Why's that?

EDWARDS: So that the damp can't get at them. Then when you get new stock in, always put it underneath, at the bottom of the pile.

FILM PUBLICITY

HOWARD: I see, so that the old stock gets used up first?

EDWARDS: Yes, and you must never start a new box until the old one is empty. That's one of the golden rules.

And so the picture goes on, never forcing Cadbury or Cadbury products to the fore, but offering sound, honest advice on shopkeeping. This film has been seen by practically every confectioner in the country, and there can be no doubt that Cadbury's prestige has benefited considerably as a result of it.



“Spreading” flax.—From the Irish Linen Guild film, *The Wee Blue Blossom*.

(Direction : John Alderson. Camera : Walter Blakely.)

Chapter Four

PUTTING A FILM ON PAPER

THE FIRST STAGE in the preparation of a publicity film is to plan the entire production on paper. This again is divided into three stages. The first is the preparation of a synopsis, or story of the film (sometimes known in publicity film circles as a 'client-script'). When that has been approved, a 'treatment' is made by the scenarist, in consultation with the director. This consists of a list of the main sequences of the film, with the approximate footage to be devoted to each and a summary of the action and dialogue or commentary. This, too, is usually submitted to the sponsor for approval. After the treatment, comes the preparation of the technical scenario or shooting-script, from which the director and his unit work on the floor. This is prepared in close collaboration by scenarist and director, and actually plots on paper, so far as that is humanly possible, every scene, movement and sound of the film.

A closer appreciation of the three stages of planning a film on paper will be gained from a study of the three examples given in this chapter. The

FILM PUBLICITY

synopsis, or 'client-script', is one written for a musical story-film to advertise Co-operative Wholesale Society clothes for women. The film is for road-showing and is required to do three things—to show a wide range of those clothes in attractive surroundings; to emphasise that they are C.W.S. clothes; and to provide the greatest possible amount of entertainment, so that it can be shown as the main feature of a road-show programme consisting of four or five films. Here it is:

THE WINDOW DRESSER'S DREAM (working title)

*A film to advertise Co-operative
Wholesale Society clothes for women*

Story: SYDNEY BOX
Direction: RALPH SMART
Music: GEORGE POSFORD

THE WINDOW DRESSER'S DREAM (working title)

Meet Nicholas Nixon. . . .

Short and dapper with a bow tie and a Lancashire accent he has that 'far-away' look which we associate automatically with the artist. And Nicholas

is an artist—in fact, he is the star window-dresser of the Bigtown Co-operative Society.

We may not have reckoned window-dressing as one of the high arts, but Nicholas knows better. He is an enthusiast. Evening after evening he walks through the shopping centre inspecting the work of his rivals. He is conscientious. Night after night he lies awake thinking up new ideas. He is a genius. And like all geniuses, he has an infinite capacity for taking pains.

He is indulging this last faculty when our film opens. It is past closing time and the employees of the Bigtown Co-operative Store are already swarming into the street. But not so Nicholas Nixon. He is still at work on his latest creation.

He calls it, fancifully, "Shall We Join the Ladies?". In the large corner window of the store a dozen delectable damsels (all fashioned of the purest wax) are seated in a drawing-room. From their air of expectancy we gather that they are just awaiting the arrival of the gentlemen—and indeed the door is already opening to admit them. For a moment, perhaps, we are surprised at the presence of Nicholas in this cluster of feminine beauty—and so, apparently, is Joe, the caretaker, as he pops his head in at the door.

"Just locking up, Mr. Nixon," he grunts. "It's nearly 'alf past, you know."

"Coming! Coming!" calls Nicholas, a little ab-

sent-mindedly, as he stoops to arrange the folds of the dress of the charming young thing in green.

The caretaker makes a philistine grimace and leaves him. Ten minutes later he puts his head in at the door again.

"Mr. Nixon!" he calls.

But Nicholas has chosen this moment to kneel at the feet of one of his goddesses and arrange the folds of her train. He is much too preoccupied to hear Joe call—and far too completely hidden by the dress for Joe to see that he is still there. The old night watchman locks the main doors, and stumps off to the Dog and Duck, leaving Nicholas still hard at work in the window.

At last he is satisfied. Rubbing his hands with satisfaction, he shuts the door of the shop window behind him and begins to think of supper. Of course, he gets no farther than the inside of the main door. This is firmly locked. So are the side doors—even the back door.

Nicholas pauses to think. Ah! The telephone! His extension is dead. He rushes to the telephone room, but the maze of plugs and lengths of flex defeat him. He searches elsewhere for a solution of his problem.

Have you ever walked around a large store—alone—in the half-light in the evening? If you have, you will realise at once what a nerve-racking experience it can be.

PUTTING A FILM ON PAPER

Nicholas runs into the most unexpected things—finds himself fighting wax models—barking his shins against furniture—getting entangled in hundreds of yards of ribbon.

Eventually he resigns himself to spending the night in the store. The hard chairs in the shop offer cold comfort, and presently, tired and stiff, he decides to camp out on the bed in the window devoted to feminine underwear. All around him are models in various stages of undress, exhibiting the laciest *lingerie* the store can offer. But they do not embarrass Nicholas in the least. Wrapping the eiderdown around him, he curls up and goes to sleep. . . .

The clock on the mantelpiece moves on to midnight. Nicholas is still asleep and snoring. Suddenly, out of thin air, the forbidding figure of a matronly woman appears beside the bed. She shakes Nicholas peremptorily. He wakes up; looks at her sleepily; then leaps to his feet. It is Gladys, his wife.

"My dear!" he exclaims. "How did you get here?"

"How did I get here? Never you mind how I got here! I *am* here—and about time, too, from the look of it. So *this* is what keeps you working late!"

She waves an accusing finger at the scantily clad models.

"But my dear, they're only wax models! Anyone would think they were alive, to hear you talk."

To prove his statement, Nicholas takes hold of

one of the models by the shoulders. To his horror, she comes to life, turns, and smacks his face.

"Only wax models, eh?" jeers Gladys. "They're wax in your hands, no doubt!"

And now the dream becomes more and more terrifying.

Gladys picks a quarrel with the models—all of whom have by now come to life. They crowd round her and one of them flips a finger—so!—and Gladys disappears.

Nicholas opens his eyes in horror.

"What have you done with my wife?" he shouts.

The models laugh.

"Gladys! Where are you, Gladys?" he cries—and the models echo his words, mockingly.

In desperation he begins to search the shop, pursued by the models, who are now threatening him with a similar fate.

To escape them, he scurries through a doorway, slams the door behind him—and turns round to discover that he is inside his "Chic on the Ice" window.

This is an extraordinarily artistic creation, designed to show off the Bigtown Co-operative Store's range of winter outdoor clothes. Two couples are skating on a tiny square of ice, while all around, watching intently, are other models, wearing all sorts of outdoor clothes.

Nicholas breathes a sigh of relief. Here, at least,

all is normal. His wax models are wax models and there is none of this coming-to-life business. He even pinches one of them to reassure himself that this is so.

Then, suddenly, he realises that it is very cold in the window.

"Nonsense!" he tells himself. "It's only imitation ice and snow."

But apparently the models are feeling the cold, too, for one by one they begin to swing their arms and rub their hands.

"Stop!" shouts Nicholas. "You'll spoil my lovely grouping."

"Stop be blowed!" says one of the models. "We're cold—and so would you be, standing still in a window like this all day."

Just then the skaters begin to move lazily over the ice and everyone turns to watch them. Gradually they begin to twist and twirl in some exciting acrobatic and fancy skating, culminating in a neat piece of work by one of the girls who cuts the words

C.W.S. for QUALITY CLOTHES

in the ice with her skates.

Meanwhile a small rebellion is taking place among the rest of the models. An angry group surrounds Nicholas.

"Look here," says one of them. "We're tired of

this ice and snow business. Why can't we have a little sunshine for a change?"

"Oh!" stammers Nicholas, "b-but we can't change this window till March—when we start spring clothes for Easter. I'm sorry, but I can't do anything about it till then."

"You've got to do something about it!" chorus the models.

"I—I can't, I tell you," says Nicholas.

"Can I help?" breaks in a voice—and there at the door is the model who slapped Nicholas's face.

"You want summer and sunshine for a change?" she inquires, blandly. "Very well—you shall have it!"

She waves her hand airily and the sun comes out, the snow disappears, the ice melts into a blue pool—and the clothes of the models change just as suddenly into summer wear.

The skaters are wearing swimming costumes, the onlookers are dressed in beach clothes and summer frocks.

Nicholas is appalled.

"This means the sack for me," he wails. "You've got to change them back again——"

But the girl has disappeared.

"Hi!" shouts Nicholas—and runs out of the window after her.

He searches high and low, but fails to find her.

In desperation, he looks into the "Office Hours" window, but there is nothing to be seen except the wax models sitting at typewriters, or standing at filing cabinets—and incidentally displaying the latest Co-operative clothes for office wear.

Nicholas is just going when one of the wax models clicks the keys of her typewriter. Nicholas turns like a shot—but none of the models seems to be moving.

Again he starts to go—and again the sudden clicking of the typewriter makes him turn sharply.

Nicholas has always looked on the "Office Hours" window as his most dependable creation—but now it decides to let him down, just like all the others.

The girls at the filing cabinets break into a furious tap-dance—which the typists mimic on their typewriters in the same rhythm.

As they do so, they sing a song which assures us that Co-operative clothes are best for work as well as play.

Suddenly the clock strikes six. The girls stop dead and look at the clock.

"Six o'clock!" they hiss—and rush out of the room in the twinkling of an eye.

Nicholas looks round in amazement. A second ago they were there—now the room is empty.

Perplexedly he follows them out of the door—but the shop is empty.

Just then he hears a faint peal of bells coming from the next window to the one he has left.

Tiptoeing into the window, Nicholas finds that his beautiful wedding display ("Veils without Tears," he called it, in a moment of poetic fervour) standing just as he left it—except that the bridegroom is missing. The wax bride is waiting, in her veil and orange blossom. The wax bridesmaids look charming in their organdie frocks. The wedding guests wear the most charming clothes the C.W.S. can offer. But there is no bridegroom!

Nicholas is naturally distraught.

"Here!" he demands, marching into the window. "Where's the bridegroom?"

"He can't get away to-day," murmurs one of the wax guests, coming to life.

"His wife won't let him," growls the bride's father, grimly.

Again Nicholas's nightmare threatens him with the sack.

"What am I going to do?" he wails.

"You're going to be the bridegroom instead," the bride's father tells him grimly.

And before he can refuse, Nicholas is pushed into place beside the bride. A parson appears from nowhere.

"But I d-don't want to m-marry a wax model," stammers Nicholas. "Please let me off—I don't want to marry anyone!"

PUTTING A FILM ON PAPER

"You don't, don't you!" says a woman's voice—and we suddenly realise that all of the models have become wax again—that Nicholas is asleep—and that his wife and the caretaker are bending over him, shaking him.

"Gone a little delirious, I expect," remarks the caretaker, as Nicholas slowly wakes up and realises where he is. . . .

So our story ends—but there is a sequel.

Next evening we see Nicholas and his wife walking past the Bigtown Co-operative Store. They pause to look in the windows of the film and we see the displays, now palpably wax—and price-ticketed. As they look at the last window the bride winks—or did we imagine that?—and jerks a finger at a notice which says:

C.W.S. CLOTHES FOR CHIC COMFORT AND ECONOMY

Nicholas notices her move. He can hardly believe his eyes and pauses to take another look. But his wife is impatient. She jerks him after her roughly. As they disappear, the camera moves forward until the notice fills the screen and we

FADE OUT.

FILM PUBLICITY

The 'treatment' of the story of Nicholas Nixon would be a terse recapitulation of the principal scenes, the way in which they are to be treated, the approximate length of each and so on, but for the sake of variety I am including the treatment of an entirely different film—*The World Rolls On*, made to advertise Dunlop Tyres.

The sponsor in this case has seen and approved a story describing the progress of the wheel from the first crude wooden roller placed underneath a heavy stone to the Dunlop-clad wheel of to-day. The treatment which follows is briefer than usual, since it was profusely illustrated with photographs and sketches, but I have included it because of the interest of H. V. Purcell's draft commentary. If anyone cares to do a little lightning calculation with the aid of a stop-watch, he will find that, even in the draft stage, it fits the film, as planned, to a split second.

THE WORLD ROLLS ON

*A film to advertise
Dunlop Tyres*

Story: SYDNEY BOX
Scenario and Commentary: H. V. PURCELL
Direction: RALPH SMART

PUTTING A FILM ON PAPER

THE WORLD ROLLS ON

TREATMENT AND DRAFT COMMENTARY

TITLES: 50 ft. MAIN TITLE.

"The World Rolls On"

CREDITS:

*Direction and Camera (Ralph
Smart, Jimmy Rogers)*

SUB-TITLE:

Sub-Title to be super-
imposed over traffic
montage.

*"Faster and faster the wheels of
the world spin round—second by
second the speed of life increases.
We marvel at the progress of
modern invention—but we are
inclined to take for granted that
first discovery—the wheel."*

SEQ. 1. 25 ft. COMMENTARY:

Two men, dressed in
skins, crossing a
desolate plain. One
has an animal slung
across his shoulders;
the other drags the
carcase of a larger
beast tied to a trian-
gular sledge roughly
made of wood.

*"Turn back the pages. We are
looking at the beginning of life
on earth. Primitive man carries
the burden of existence upon his
back, for we are gazing at a
world without wheels. The earth
turns creaking on its axis and
life drags itself slowly along."*

FILM PUBLICITY

SEQ. 2. 35ft.

Half a dozen men, dressed in skins, attempting to move huge stone. One of them hits upon the idea of using a tree trunk as a roller.

"But as the eye scans the prehistoric scene a man comes running, hurrying over the sands with news for his tribe. They are building a temple for their gods and the stones are too heavy to be dragged or lifted. But this man has found for them the secret of movement in the trunk of a tree. It is placed under the stone—and the world rolls on."

SEQ. 3. 60 ft.

Two men in skins drag a primitive boat out of the water and fit rough wheels to it.

"Out of the water men are dragging a pitiful boat hewn from the solid tree. As they strain and tug at its clumsy weight the germ of an idea is born. Why not fix the rollers to the boat? They set to work. Impatiently they fit the first crude wheel to its axle. The heart of the inventor thrills to the joy of his invention! By the gods—it WORKS! The boat now moves as easily on land as on water. New power—new movement—new happiness has been achieved for all mankind. The world rolls on."

PUTTING A FILM ON PAPER

SEQ. 4. 30 ft.

Two Roman soldiers appear over the brow of a hill and pressing a couple of Celtic peasants at work in the fields. Double-expose outline map of England, with cartoon work to show Roman roads pushing forth across the land.

"But now the silhouette of Roman might appears over the horizon. Civilization leaves its wheeltracks all over the face of Britain and men are set to work upon the roads—the Roman roads—straight as only the skill of Rome can make them—over hill—down dale. And along them roll the wheels of commerce and war."

SEQ. 5. 25 ft.

Saxons cutting twigs from trees and heaping them on to rough barrow. Camera pans down to show crude wheel.

"But the Romans depart and the phlegmatic Saxons become masters of the land. They are not bothered by the Latin craze for gadding about. They live in villages and practise the simplest forms of industry. Their wheel is neither for speed nor distance."

SEQ. 6. 30 ft.

Chaucer's pilgrims on the road to Canterbury—some on horseback, some walking with feet sinking inches deep into the

"And so we gaze upon the medieval scene to find Chaucer's pilgrims battling with the mud as they wend their way to Canterbury. Feet of men and beasts sink heavily into the mire. Don't

FILM PUBLICITY

mud. Lady in a rough, wheelless horse-litter. *talk of wheels. The very art of the wheelwright has decayed and will not be revived until the growth of trade makes good roads a vital necessity."*

SEQ. 7. 15 ft.

Old prints of Queen Elizabeth in state coach. *"But now Elizabeth has ascended the throne and people are beginning to get about. Her carriage is a sight to see with its four waving plumes a-top."*

SEQ. 8. 30 ft.

Eighteenth Century. Stage coach, fully laden, bowling along main road. *"The world rolls on! Into the 18th Century scene bowls the stage coach, most picturesque of all vehicles. These greys are spanking along at all of twelve miles an hour. My lady must go to London for the season now, forsooth, and my lord to Harrogate to drink the waters. You may travel from London to Edinburgh in three days—and all for a paltry shilling a mile."*

SEQ. 9. 30 ft.

Curricule, owner driven, with man be *"Or if you prefer the more briny air of Brighton my Lord*



A primitive method of food preservation explained in the Lightfoot Refrigeration film, *Preserved History*.

(Direction : Cecil Musk. Camera : T. R. Thumwood.)

PUTTING A FILM ON PAPER

hind, passes along country lane.

Fitz Noodle's curricule is the last word in elegance and has received the condescending approval of the first gentleman of Europe. Gad, sir, it's the talk of the Clubs! 800 guineas Fitz Noodle paid for it, dooce take me, and his estates mortgaged up to the chimney-pots already!"

SEQ. 10. 30 ft.

Man in top hat sitting astride a hobby horse, coasting downhill.

"And now at the beginning of the 19th Century the prophetic figure of a solitary townsman invades the English countryside, symbolic of all the future week-ends on wheels. What's the world coming to? First the French turning Europe upside down with their new-fangled notions about equality and fraternity, and now men try to sit on wheels—God bless my soul."

SEQ. 11. 20 ft.

Very upright, dignified man riding bone-shaker.

"But the world rolls on! We enter the severe dignity of the '60's on a boneshaker. Dignity, my dear sir, is the essence of the gentleman, and, believe me, the art of riding with grace and poise is well worth acquiring."

FILM PUBLICITY

SEQ. 12. 15 ft.

Man in cap, riding penny-farthing, silhouetted against the skyline.

"But your 'blood' of the '70's prefers a penny-farthing to put him on top of the world. You ride with your head in the clouds and forget the earth until you hit it."

SEQ. 13. 15 ft.

Woman in bloomers riding a Starley Lever Cycle.

"And they do say that a man in Ireland, Dunlop, I believe the name is, has invented tyres you inflate with air which won all four races at Belfast."

SEQ. 14. 25 ft.

Man in peaked cap and fur coat mounts early Benz car and drives off.

"But the world rolls on! The motor-car is here (on solid tyres at first) as in this early Benz model. Your costume is a cross between that of a tram-driver and an Arctic explorer, and as you mustn't rush along the roads—well, you drive among the daisies."

SEQ. 15. 15 ft.

Family riding in first pneumatic-tyred car, one passenger facing the driver.

"But pneumatic tyres are what really make motoring possible—make it a pleasure. You can take your family, and your son

PUTTING A FILM ON PAPER

in front remarks, 'What charming scenery we've just passed, haven't we, Papa?'"

SEQ. 16. 15 ft.

Montage of modern traffic scenes.

"And now, what a change! Better roads — better tyres — greater safety."

SEQ. 17. 25 ft.

Display of unusual tyres—huge aeroplane tyres and tiny scooter tyres, etc.

"So the wheels of the world spin round, and 'where there's a wheel there's a Dunlop!' From the vast aeroplane to the child's scooter there's a Dunlop tyre for each of them, defying the roads and the miles as the world rolls on."

As an example of the 'shooting script', I have included *Getting Into Hot Water*, not only because it marks—thanks mainly to Ralph Smart's brilliant use of ballet technique—a new stage in the development of the film, but also because it is an intricate script and will, therefore, be of greater interest to the student. It was in this film that Mr. Therm, surely one of the most attractive personalities of his generation, walked and talked for the first time.

FILM PUBLICITY

GETTING INTO HOT WATER

*A film for the Gas Light
and Coke Company*

Story: H. V. PURCELL
Scenario: H. V. PURCELL
Direction: RALPH SMART
Music: JOHN REYNDERS

MUSIC

FADE IN

1. MAIN TITLE : 23 ft.

GETTING
INTO HOT
WATER

MUSIC CONTINUES

DISSOLVE TO

2. CREDIT TITLE : 17 ft.

SCENARIO BY H. V. PURCELL
MUSIC BY JOHN REYNDERS
PHOTOGRAPHY BY HARRY WAXMAN

MUSIC CONTINUES

DISSOLVE TO

PUTTING A FILM ON PAPER

3. CREDIT TITLE: 13 ft.

DIRECTED
BY
RALPH SMART

MUSIC CONTINUES

FADE OUT

FADE IN

4. INTRODUCTORY SUB-TITLE: 26 ft.

IN THIS YEAR OF GRACE THERE ARE
STILL PEOPLE WHO ARE SUFFERING
NEEDLESS DISCOMFORT

MUSIC CONTINUES. (*This is specially arranged so that each syllable of the title appears on the screen singly in time to a separate note of the musical phrase.*)

FADE OUT

FADE IN

5. INT. FIRST BATHROOM 46 ft.

M.L.S. CAMERA PANNING. *Walking in exact time to the musical accompaniment, a man comes in through the door, hangs up his towel on the rail and crosses to the wash-basin. He proceeds to strop his razor, occasionally testing*

FILM PUBLICITY

the blade by pulling a hair from his head and making a great business of cutting it. The stropping is repeated. More business of pulling hair from head and testing razor. (IMPORTANT NOTE: These actions and all of those in Scenes 6-28 must be in strict time to the music.) Finally satisfied, he turns on the tap, feels the water, and looks towards the camera.

MUSIC STOPS

MAN: It's cold. They've let the fire go out. *The word DISCOMFORT in small type is superimposed over the shot. It zooms up past camera, in time to a musical phrase of three notes.*

CAMERA PANS UP *quickly towards ceiling.*

MUSIC CONTINUES

6. INT. SECOND BATHROOM

51 ft.

CAMERA PANS UP *into M.L.S. of a girl doing her daily dozen in exact time to the musical accompaniment. CAMERA FOLLOWS as she straightens up, yawns, and then goes over towards the bath. She sits on the bath, turns on the tap and scatters some bath salts into the water. CAMERA PANS quickly to left as she proceeds to undress, centering on stool, leaving girl*

PUTTING A FILM ON PAPER

out of picture on right. One by one her garments fall on stool in time to the music, as she discards them.

MUSIC CONTINUES

7. INT. SECOND BATHROOM 8 ft.

M.L.S. CAMERA SHOOTING into mirror. The girl is now in the bath. She shivers and then looks straight into CAMERA.

MUSIC STOPS

GIRL: The water's cold!

Again the word DISCOMFORT is superimposed over the shot, zooming up past camera in time to music.

CAMERA PANS *quickly to right.*

MUSIC CONTINUES

8. INT. FIRST KITCHEN 20 ft.

CAMERA PANS right into M.S. of a maid kneeling by a kitchen range. She is poking the fire in time to the music. She rises, mops her brow with her hand, and looks hopelessly at the range;

FILM PUBLICITY

then beats her hands together in exasperation and walks out of the kitchen with a determined air.

MUSIC CONTINUES

9. INT. CORRIDOR

12 ft.

M.L.S. The kitchen door opens and the maid comes out. She walks past the stairs to another door, CAMERA PANNING with her. She knocks twice on the door, the knocks forming the last two notes of a musical phrase.

MUSIC STOPS

10. INT. BREAKFAST ROOM

20 ft.

M.S. of a woman sitting at a breakfast table laid for two. The maid comes into picture from the left and goes up to her.

MAID: It's this having to light fires in summer, ma'am. I'm leaving at the end of the month!

WOMAN: But Mary, we must have hot water.

CAMERA PANS left to include her husband, who has just come in.

PUTTING A FILM ON PAPER

MAN: Must have hot water? Why, we never have hot water! It was cold again this morning.

The word DISCOMFORT is again superimposed as in previous scenes.

CAMERA PANS DOWN *quickly*.

MUSIC CONTINUES

11. INT. SECOND KITCHEN 35 ft.

CAMERA PANS DOWN *quickly* into M.S. of a matron standing at a table rolling out pastry. The door behind her opens a little and a boy's very muddy face peeps round it. He sees his mother's back is turned and tiptoes across the room, CAMERA PANNING with him. He stumbles against a chair, and his mother suddenly turns and sees him.

MUSIC STOPS

12. INT. KITCHEN 11 ft.

M.C.U. of the mother looking despairingly at the boy.

MOTHER: And there's no hot water left!

FILM PUBLICITY

The word DISCOMFORT is superimposed as before.

CAMERA PANS *quickly to left.*

MUSIC CONTINUES

13. INT. THIRD KITCHEN 32 ft.

CAMERA PANS *left into C.S. of a working-class woman at her wash-tub. She wrings out a garment wearily and slaps it down, then walks over to the kitchen range. Picking up a pail of hot water, she tramps back to her tub and empties it. (Glissando on a descending scale.)*

MUSIC CONTINUES

14. INSERT 3 ft.

C.U. of a kitchen clock with the hands at five past nine. They move on one hour.

MUSIC CONTINUES

15. INT. THIRD KITCHEN 38 ft.

M.C.U. of the washerwoman still rubbing. She leaves her tub, goes to the fire, picks up a kettle

PUTTING A FILM ON PAPER

of hot water, returns and empties it into her tub. CAMERA PANS with her. Musical effect as before.

MUSIC CONTINUES

16. INSERT 31 ft.

The hands of the kitchen clock move on another hour.

17. INT. THIRD KITCHEN 31 ft.

M.C.U. of the washerwoman still rubbing. A flash of a charming countryside scene is double exposed on the picture. The woman sighs wistfully.

MUSIC STOPS

WOMAN: I'll never get out to-day!

The word DISCOMFORT is superimposed as before.

CAMERA PANS UP *quickly.*

MUSIC STOPS *after the three DISCOMFORT notes.*

FILM PUBLICITY

18. INT. NURSERY 12 ft.

CAMERA PANS UP *quickly to C.S. of baby, about three years old, crying in bed.*

MUSIC FADES IN *at end of shot.*

19. INT. NURSERY 26 ft.

L.S. The door opens and mother and father come in and switch on the light. The mother picks up the infant and tries to pacify it, while the father bends over the cot.

MUSIC CONTINUES

20. INT. NURSERY 22 ft.

M.C.U. of the father rummaging among the blankets. He picks up an apple core; then another and another. He shows them to the mother.

MUSIC CONTINUES

21. INSERT 2 ft.

C.U. of the father's hand, in the palm of which are three apple-cores.

MUSIC CONTINUES

PUTTING A FILM ON PAPER

22. INT. NURSERY 20 ft.

M.L.S. of mother still holding weeping baby, while father stands by the cot.

MUSIC STOPS

MOTHER: A hot water-bottle for his tummy—quick!

FATHER: Quick? Well, he'll have to wait while I go and boil a kettle.

He goes to the door, pausing before he goes out to add:

FATHER: Gosh! Suppose we'd really wanted it at once!

The word DISCOMFORT is superimposed as before.

CAMERA PANS DOWN *quickly.*

MUSIC CONTINUES

23. EXT. ROADWAY 22 ft.

CAMERA PANS DOWN to L.S. of a young man sprawled underneath his car, his legs protruding beyond the running-board. In a moment he finishes tinkering and wriggles out. He gets up and walks out of shot.

MUSIC CONTINUES

FILM PUBLICITY

24. INT. FOURTH KITCHEN 10 ft.

M.L.S. The young man comes in through the door and meets his wife. He is about to kiss her when she sees his greasy face and hands and pushes him away. He goes over to the sink, CAMERA PANNING with him. Turning on the tap, he washes his hands.

MUSIC CONTINUES

- 25 INT. FOURTH KITCHEN 16 ft.

C.U. of the young man washing his hands. He doesn't get all the dirt and grease off.

MUSIC CONTINUES

26. INT. FOURTH KITCHEN 10 ft.

M.C.U. His wife at the table is patting butter.

MUSIC CONTINUES

27. INT. FOURTH KITCHEN 4 ft.

C.S. of young man drying his hands on a roller towel. He goes out of picture towards his wife.

MUSIC CONTINUES

PUTTING A FILM ON PAPER

28. INT. FOURTH KITCHEN 17 ft.

M.S. The young man joins his wife at the table and picks up a chocolate biscuit from a plate. She looks at him aghast.

MUSIC STOPS

WIFE: Oh, just look at your hands—and the Smiths are coming to tea.

HUSBAND: How can I help it? There's no hot water.

The word DISCOMFORT is superimposed as before.

MUSIC STOPS

29. INSERTS 7 ft.

A series of flashes of men and women from previous sequences, in big C.U., saying:

THE WATER'S COLD!

IT'S COLD!

IT'S COLD!

COLD!

COLD!

FADE OUT

FADE IN

FILM PUBLICITY

30. CARTOON

13 ft.

MUSIC FADES IN

L.S. In the distance a horseman is approaching to the noise of drumming hooves. Nearer and nearer he comes till he pulls up in front of the camera and the 'horse' rears up to show that it is really a hot-water tap with matchsticks for legs, and its rider MR. THERM.

MUSIC CONTINUES

31. CARTOON

9 ft.

MR. THERM gallops on his charger along the draining board towards the sink. (Cartoon work superimposed on still photograph of kitchen.)

MUSIC CONTINUES

32. CARTOON

10 ft.

As MR. THERM arrives at the sink his horse neighs and the hot-water tap neighs back. (Cartoon work superimposed on still photograph of kitchen.)

MUSIC CONTINUES

PUTTING A FILM ON PAPER

33. CARTOON 5 ft.

With a bound, MR. THERM lands on the kitchen table and dismounts from his snorting charger. (Cartoon work superimposed on still photograph of kitchen.)

MUSIC CONTINUES

34. CARTOON 50 ft.

MR. THERM flicks the horse's tail (the tap handle) round so that the word 'HOT' on it zooms up into big C.U. Then he pats his horse which, with a snort, gallops out of picture. MR. THERM turns towards the camera. (Cartoon work superimposed on still photograph of kitchen.)

MUSIC FADES OUT

MR. THERM: What a shame so many people suffer needless discomfort. Why do they put up with hot water which isn't hot at all? Don't they know I'm hot on the trail of tepid taps every day of my life? Every time I come across a tepid tap—I give 'em a hot time, I can tell you! Why, I simply BOIL! Watch how I do it!

MR. THERM *waves his fin as though about to do a conjuring trick.*

35. TRICK SEQUENCE 17 ft.
MUSIC FADES IN

L.S. of an old-fashioned kitchen with a coal range. Jugs and pots on the mantelshelf above. One by one these disappear, each to a xylophone note. There is an explosion and a puff of smoke, and the range disappears. Another explosion, and a modern gas water-heater appears in its place. New pots appear on the mantelshelf, each to a note of music.

MUSIC FADES OUT

36. CARTOON 4 ft.

MR. THERM is now perched on the edge of the sink. (Cartoon work superimposed on still photograph of kitchen.)

MR. THERM: Your Ascot Heater doesn't take up much room, ma'am—not so much room as your Ascot hat.

37. INSERT 4 ft.

M.C.S. of an Ascot heater fixed against the wall.

PUTTING A FILM ON PAPER

38. CARTOON 13 ft.

MR. THERM *is still perched on the edge of the sink.*

MR. THERM: Now watch closely, ladies and gentlemen. I perform this trick times without number in some of the greatest houses in the land. I have nothing concealed behind my fin.

He flaps his fins to prove his statement.

39. INSERT 2 ft.

C.U. of a hot-water tap. A hand comes into picture and turns it on.

VOICE OF MR. THERM: Tap on—

40. INSERT 1 ft.

C.U. of Ascot Heater. The gas jets flare up.

VOICE OF MR. THERM: —gas up.

41. INSERT 1 ft.

C.U. of a hot-water tap. A hand comes into picture and turns it off.

VOICE OF MR. THERM: Tap off—

FILM PUBLICITY

42. INSERT 1 ft.

C.U. of Ascot heater. The gas jets diminish again.

VOICE OF MR. THERM: —gas down.

43. INSERT 4 ft.

C.U. of another hot-water tap. A hand comes into picture and turns it on. Steaming water gushes out.

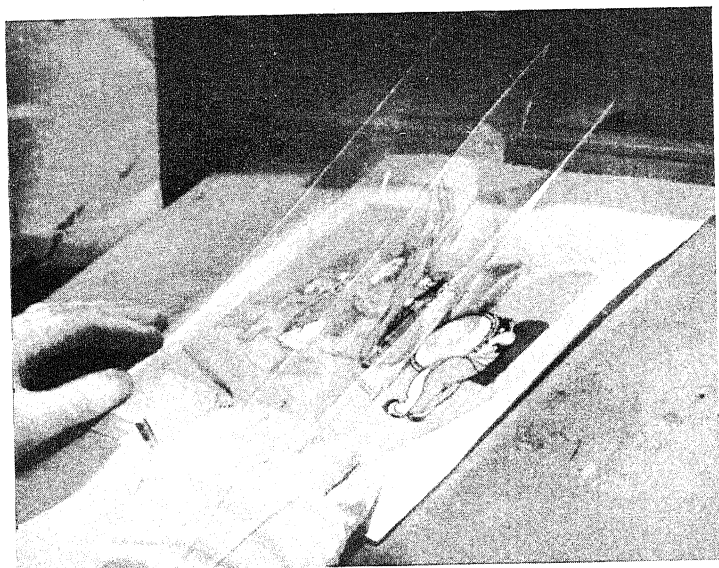
VOICE OF MR. THERM: Hot water at your finger-tips. Too easy, isn't it?

44. CARTOON 3 ft.

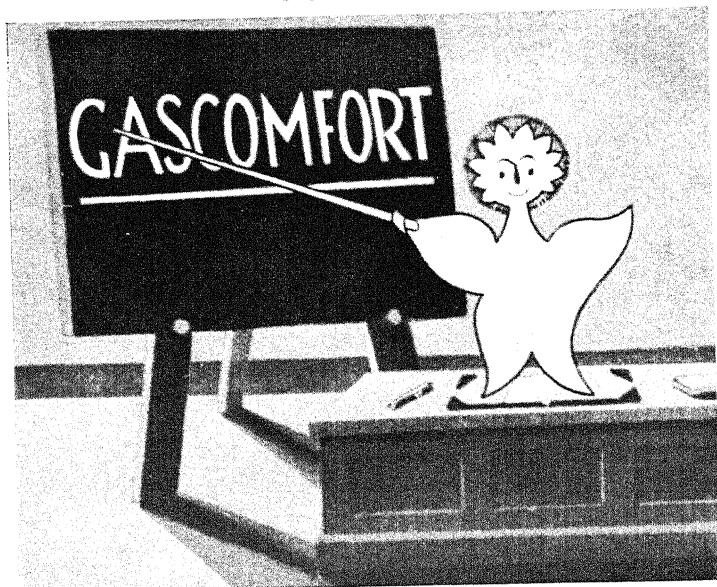
MR. THERM smiles engagingly from his perch on the sink. (Cartoon work superimposed on still photograph of kitchen.)

MR. THERM: Thank you for your kind attention.

(AUTHOR'S NOTE: I have no space to include here the next thirty scenes, which describe, by means of cartoon, inserts, and trick photography, other methods of obtaining hot water quickly and conveniently. The film ends as follows.)



Three or four drawings on celluloid may be needed to make up one frame of—



—a cartoon film such as *Getting into Hot Water*.

(Photographs by Publicity Picture Productions, Ltd.)

PUTTING A FILM ON PAPER

74. CARTOON 47 ft.

MR. THERM *is discovered behind a desk in an office. Beside the desk is a blackboard, on which is written the word 'DISCOMFORT'.*

MR. THERM: Well, ladies and gentlemen, now you've seen how I make it hot for tepid taps. In fact, I've been Prime Minister of Home Comfort for quite a long time. Discomfort? Bah, I'll show you how to get rid of Discomfort. Now, watch. . . .

He walks over to the blackboard, produces a wand in a magical way, and points to the letters 'DI' on the board. They immediately disappear and in their place appear the letters 'GA', making up the word 'GAS-COMFORT'. MR. THERM turns and bows to the audience in a delighted manner. There is loud applause. MR. THERM suddenly vanishes.

75. INT. SECOND BATHROOM 4 ft.

M.C.U. of girl in her bath (as Scene 6.) She smiles and says:

GIRL: Plenty of hot water now.

76. INT. SECOND KITCHEN 4 ft.

M.C.U. of mother washing boy's face under the

FILM PUBLICITY

tap in the kitchen sink (as Scene 11.) She turns towards camera.

MOTHER: You need it with boys like this.

77. INT. FIRST KITCHEN 4 ft.

C.S. of the maid sitting at kitchen table eating an ice (as Scene 8.)

MAID: And you don't have to light fires in summer to get it.

78. INT. THIRD KITCHEN 2 ft.

C.U. of the washerwoman sitting at a table with a paper in front of her (as Scene 13.)

WASHERWOMAN: It saves your time—

79. INT. FIRST BATHROOM 2 ft.

C.U. of the old gentleman smoothing his chin with his hands (as Scene 5.)

MAN: —and softens the bristles.

80. INT. NURSERY 4 ft.

M.C.S. of the father of the baby looking into the cot (as Scene 18.)

PUTTING A FILM ON PAPER

FATHER: You want it in emergencies—

CAMERA PANS *left to mother, also looking into cot.*

MOTHER: You want it quickly—

81. SERIES C.U.'S 12 ft.

Five quick flashes of men and women each saying one word of the remainder of the sentence, as follows:

And—

you—

want—

it—

HOT!

82. CARTOON 21 ft.

MR. THERM *in his office.*

MR. THERM: There you are! See what I did for them. I can do the same for you! Come up to the gas showroom and see me sometime. I'm always there!

MUSIC FADES IN

MR. THERM *moves away from the desk, CAMERA PANNING with him. He waves his fin dramatic-*

FILM PUBLICITY

ally and his trusty steed appears. MR. THERM mounts and sets off at a gallop. As the horse recedes in the distance the word 'HOT' on its rear quivers and changes to 'THE END'.

FADE OUT

Chapter Five

PUTTING A FILM ON CELLULOID

THE NEXT STEP is to transfer our film from paper to celluloid.

The production of a publicity film is similar in almost every respect to the production of an entertainment picture. Almost the only differences are that the sponsor or his representative exercises the supervision which in the entertainment world is the prerogative of the producer or his backers; and that questions of policy affecting the product or service to be publicised are constantly in the director's mind as he works.

To attempt to explain the mechanics of film production in the space of one chapter of this book is to challenge comparison with the condemned man who, asked if he had a last request to make, replied: "Yes. I should like to learn to play the violin." However, since it is as well that everyone likely to be connected with publicity film production should know something of the difficulties involved, the care and planning necessary, to ensure that the picture shall be successful, here is an inconsequential diary of a hypothetical production.

Let us assume that on January 1st the sponsor

FILM PUBLICITY

gives the order for the production of a film in accordance with the treatment submitted to him, at a cost of so many hundreds (or thousands) of pounds. The rest of the story goes something like this:

JANUARY 2

Producer appoints director and cameraman; draws up shooting schedule. Scenario department in collaboration with director, begins to prepare shooting script.

JANUARY 8

Producer approves final shooting script; distributes copies to studio manager, art director, editor, and other technicians allocated to this production; discovers that by this time he has no copy himself.

JANUARY 9-10

Director selects his cast, subjecting himself to a barrage of calls from every artist who worked in any of his previous pictures. For the leading rôles he tests six or seven 'possibles'; calls in the producer to confirm his choice. Final cast-list is sent to the producer, who has the necessary contracts drafted.

JANUARY 11

Art director, a gentleman addicted to flowing red

PUTTING A FILM ON CELLULOID

ties, a beard (if physically possible) and shoes of string or suède, submits sketches of sets to the director, who passes them on being assured that his demand for practical doors and windows will be satisfied, and that certain portions of the set will be movable, so that he can obtain varied camera angles.

JANUARY 12

Costume designer, a lady of considerable chic and flair, discusses with the director the dresses to be worn by the cast. Director passes the sketches but disagrees violently with the results when seen on the flesh. As the costume designer now has her mouth full of pins, he is able to make his point and secure the alteration of the dresses.

JANUARY 13-14

Director and cameraman tour the countryside for a couple of days, seeking suitable locations for exterior scenes. The best ones are always too far from the studio to be practical, but one or other of the party invariably discovers a charming olde-worlde inn, quite unsuitable for the present production, but so essentially filmic that it is duly noted in case an opportunity to use it occurs in the future. This, of course, involves a prolonged inspection of the premises.

FILM PUBLICITY

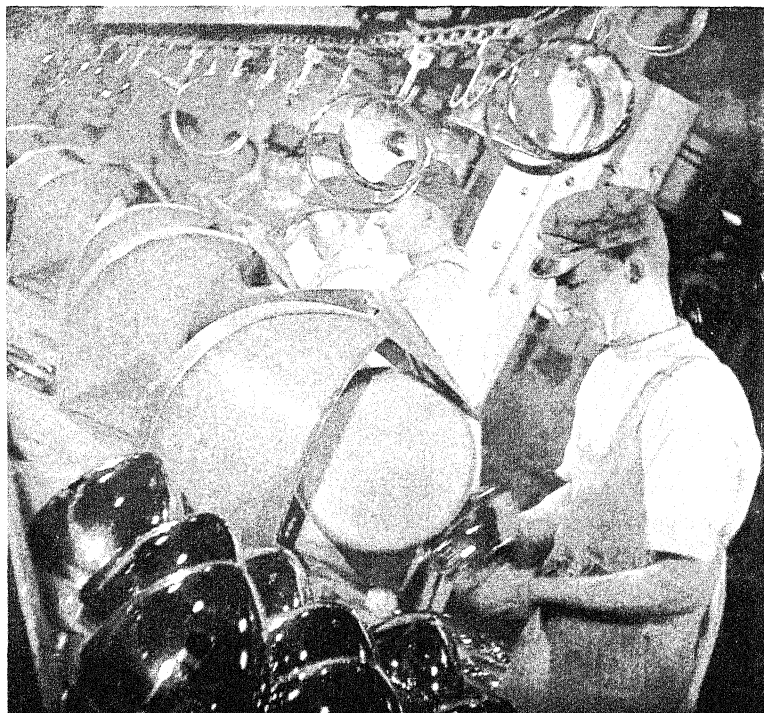
JANUARY 15

Production manager and studio manager collect the staff making up the unit for the production—cameraman, assistant, electricians, carpenters, sound recordist and assistant, continuity girl, and so on. They are a sorry-looking crew, having worked day and night on their previous picture to catch up with schedule.

JANUARY 16

8 a.m. Everyone arrives at the studio ready for shooting, in response to a 'call' sent out by the assistant director the day before.

8.15. Director arrives on the floor. A group of camera and sound men is engaged in a heated argument about the merits of a new film seen the previous evening. Everyone is dressed in studio uniform, i.e., grey flannel trousers, without crease, kept in position with silk tie or scarf, and pull-over. When the director has delivered the final word on the film under discussion, the work of the day begins with a preliminary line-up of the first shot. All this time 'props' is leisurely polishing the floor of the set with a mop; the painters are putting finishing touches to the set; the art director is fussily arranging pictures on the walls; the continuity girl is trying to make head or tail of the script.



“How the wheels go round.”—A scene from the Lucas film,
Electricalities.

(Camera : T. R. Thumwood.)

PUTTING A FILM ON CELLULOID

8.30. Cameraman manœuvres his camera into position and superintends the lighting of the set. Artists are called from their dressing-rooms to rehearse. Leading lady trips over one of the hundred-and-one cables lying around the floor and tears her skirt. Dresser is summoned to mend the tear, while the scene is rehearsed.

9.0. Continuity girl appears mysteriously from dark corner of set and notes any emendation of action or dialogue, position of artists, props, etc.

9.30. After several rehearsals, director signifies that he is ready to shoot.

9.31. Violent argument arises between cameraman and recordist about the position of the mike. Cameraman complains that it throws a shadow across his picture; recordist asserts that sound cannot be faithfully recorded from any other position. Simple compromise effected by the director as soon as he manages to make himself heard. But by now the star's make-up has melted a little under the glare of the lights and needs powdering.

9.40. Directors order a take. Continuity girl gives the number of the scene to the clappers-boy, who chalks it on his board, holds the board in front of the camera to be photographed.

FILM PUBLICITY

9.45. Assistant director blows his whistle for silence. The doors to the stage are shut; a red light flashes on and the recordist rings a warning bell. Clappers boy, standing under the mike, announces "Scene So-and-so, Take One"; bangs the clappers together; leaps out of the set like a young gazelle. Director calls "Action!" and the scene begins. Presently he calls "Cut!" Clappers are clapped again. Cameraman calls "Okay!". Recordist calls "N.G."—a couple of words were lost when one of the artists turned her head. Another take is required.

9.50. Take Two begins in exactly the same way. Half-way through the scene the camera jams accidentally and the cameraman shouts "Cut".

9.55. Take Three. The leading lady 'fluffs' her lines.

10.0 Take Four. Recordist announces that he is picking up "arc-hum". Sparks looks to his lights; cannot trace the hum. Lights are switched off one by one until the culprit is found.

10.5. Take Five. Director is dissatisfied with the action; says it is far too slow; needs speeding-up.

10.10. Take Six goes through without a hitch. "Okays" and upturned thumbs from all sides.

PUTTING A FILM ON CELLULOID

10.15. Take Seven is by way of insurance, in case anything should happen to Take Six in transit or processing.

10.20. The whole process begins again and continues with a brief interval for lunch, until—

8.0 p.m. Film exposed during the day is sent off to be processed. Director informs continuity girl that he has lost his script. She spends the rest of the evening looking for it.

JANUARY 17

Shooting continues. Rush prints of yesterday's takes arrive and are assembled in the cutting room. During lunch-hour, director and unit view rushes. Some are 'okayed'; others 'junked'. Editor ticks off the 'okayed' takes in readiness for his rough-cut.

JANUARY 18-25 (*or later, if the film is longer*)

Progress of shooting and cutting continues until studio schedule is completed. .

JANUARY 26

Location work begins. Unit is called at 6 a.m. (or even earlier) and taken in a fleet of cars to the location. Cameras are set up; artists rehearsed. Every-

FILM PUBLICITY

one is ready to shoot when it begins to rain. Unit breaks for lunch early, after waiting for hours in vain for the sun to break through. No sooner has lunch been served than the rain stops; sun shines brightly. After lunch, shooting begins. Clouds passing over the sun ruin most of the shots; high wind interferes with others. Cameraman tells wistful stories of Hollywood climate.

JANUARY 27-30

Further attempts to shoot location sequences. Work now handicapped by too much sun and insufficient clouds.

JANUARY 31

Shooting completed.

FEBRUARY 1-3

Editor completes rough cut of the film; shows it to the director, who suggests various alterations.

FEBRUARY 4-6

Second, third and even fourth versions are submitted to the director, until he is satisfied.

FEBRUARY 7-8

Dubbing of music and sound effects on to final ver-

PUTTING A FILM ON CELLULOID

sion is supervised by director and musical director. Commentary (if any) is recorded.

FEBRUARY 9

Film is sent to the laboratory for insertion of wipes, dissolves, and other optical work. Titles are drawn, photographed, and added to the film.

FEBRUARY 11

Married print is prepared.

FEBRUARY 13 (*if the director is not superstitious*)

Finished film is shown to the sponsor. Darkened theatre; clouds of cigar smoke; grunts of satisfaction. Lights go up again; sponsor turns to the director; shakes him warmly by the hand, booms: "My boy, it's a masterpiece!"

Occasionally, of course, the sponsor uses a different word; occasionally, too, the making of a film takes as few as three weeks, or as many as thirteen; but the above is a fair summary of what happens in the normal production.

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Because this diary is written light-heartedly and makes no attempt to clothe the studio and its staff

with a glamour which they would describe in unmentionable terms, it must not be assumed that film technicians are lazy or inefficient. The hours they work would horrify the average bank clerk, or trades union official. Their whole existence is bound up in films; they give up their few leisure moments to the study and discussion of other studios' productions; they keep abreast of every new technical development (and it is seldom that a week passes without one); they are all ambitious to make the perfect picture.

A studio is a self-contained community, with laws, customs and language of its own. To the uninitiated, it may appear at first sight rather like a madhouse, inhabited by a staff entirely lacking in manners and discipline. This impression springs from two root causes. The first is the impatience of the average film craftsman with anyone who does not understand the technicalities of film production (an impatience heightened by unavoidable contact with foolish young things who imagine that films are made by the glamour of a star and not by the hard work of technicians and publicity departments); the second, the realisation of those who have grown up with the film industry that when a large number of unconventional, temperamental and often brilliant people are herded together in one room all day and every day for weeks on end, normal disciplinary methods are useless. So your wise director will work on

Christian-name terms with all of his assistants, down to the humblest carpenter. In spite of this (or perhaps because of it) he will receive the unswerving loyalty and implicit obedience of everyone.

The studio may appear like a bad dream when you enter it for the first time, but you will find, as soon as you have learned the ropes and mastered the language, that film men are friendly, knowledgeable and the most entertaining company in the world.

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This chapter would not be complete without a word about the production of cartoon and trick films. In natural photography, when a man walks or talks, successive frames of film, as they are exposed, catch each individual jerk of legs or lips, but blend them when the film is projected into the rhythmic, flowing movement we see with the naked eye. In a cartoon or puppet film, that rhythmic, flowing movement has to be reconstructed by creating in successive frames of the film precisely those same individual jerks, and synchronising them to the sound of the voice or the footstep.

The cartoon artist does this by producing for each frame of the film a different drawing; the puppet film producer by moving his models a fraction of an inch. When these frames are run through the projector at normal speed, or 'animated', they should

produce the effect of fluid movement, if the artist has done his work properly.

The cartoon or trick film producer, having obtained approval for his script, proceeds with his production in a slightly different order from that adopted by the director of a natural photography film. First, he determines, from a script illustrated with thumb-nail sketches, the exact length of each of his sequences. Then the musical director takes over and composes or arranges a score, complete with songs and effects, of the exact length required. This, together with any dialogue, is recorded on Rochester framed stock (stock with the measurement of the frames marked alongside the sound track).

The artist takes this track and marks off the number of frames he proposes to allot to each movement, calculating, for instance, that the speaking of one syllable will occupy six frames, and a running jump over a hedge, ninety-five. A 'key' drawing is then prepared by the senior artist and handed to an 'animator' who copies it six times, or ninety-five times, as the case may be, with the necessary variations to secure movement. This copying is usually done on celluloid, so that constant backgrounds need be drawn only once and the animation superimposed over them before photographing takes place. Picture and sound are then 'married', in the same way as with any other film.

Since as many as six thousand individual drawings

may be required for a cartoon lasting five minutes (and a like number of movements of models for a puppet film) it is only to be expected that a cartoon film should be more expensive than one in natural photography. An additional factor in the expense of cartoon films is the fact that they are usually in colour (the day of the black-and-white cartoon is apparently over since Disney launched his Silly Symphonies on an astonished world). The cost of a cartoon in three-colour varies from £3 to £5 per foot, according to the expertness of the artists employed.

The use of colour for natural photography films is increasing yearly, the principal processes in general use being Technicolor and Gasparcolor (three-colour processes) and Spectracolor (two-colour). It is beyond the scope of this book to deal in detail with the technical side of colour-photography (which depends upon the use of two or three negatives, each sensitive to one particular colour only), but it is of interest to note, under the heading of 'cost' that the production of a natural photography picture in three-colour and the provision of copies is likely to involve an expenditure between sixty and one hundred per cent greater than if it were in black and white. At the same time, it should be remembered that distribution charges remain constant and that the increase

in price of the entire campaign is therefore relatively small. Since the colour film still has considerable novelty value, and is particularly suitable for presenting some products in an attractive light, many sponsors will feel that the additional expenditure is merited.

The cost of natural photography films in black and white varies considerably according to the difficulty of the subject, the use of stars or intricate trick work, and so on. It is possible to produce a modest short film for as little as £400 or £500, but to compete on equal terms with feature pictures a greater expenditure is necessary (although the fabulous figures quoted from Hollywood are no real guide to the cost of sponsored films).¹

The normal output of publicity films during 1936, for instance, included pictures costing from £400 to £6000 or £7000—the latter figures being for long films of a very elaborate nature.

¹ See cost figures quoted on page 31.

Chapter Six

PUTTING A FILM ON THE SCREEN

OUR FILM HAS passed from paper to celluloid; now all that remains is to put it on the screen. This is the job in the entertainment film world of a man known as a 'renter'. In the publicity film organisation it is shared by two departments, one dealing with cinema distribution and one with road-showing.

Assuming that the sponsor of the film decides upon cinema distribution, the manager of the department will send him a list of cinemas covering the required area, together with an estimate of the cost of booking screen-time in each. When the sponsor has given his approval to this scheme, the distribution manager makes a tentative booking for a given date with each of the cinemas concerned. A substantial proportion of these halls will belong to the large cinema-owning companies, known to the trade as 'circuits', and in these cases his work is lightened, since one man has the power to 'book' for a hundred towns, or more.

Meanwhile the production of the film has been proceeding and, as soon as it has been passed by the sponsor, the cinema distribution manager shows it to the individual exhibitors, or the circuit managers,

with whom he has made the tentative bookings. If the film is a technically competent piece of work, with sufficient entertainment or interest value, and without any objectionable features, the exhibitor will pass it for exhibition in his hall and confirm the booking. The distribution manager confirms the booking in his turn to the sponsor, who is then able to make arrangements for a sales drive, or for special publicity through other media, to coincide with the showing of the film.

The actual transportation of the tins of film from producer to cinema and back again is arranged usually through a film clearing-house, which maintains a despatch and transport service specially for this purpose and serves a number of the big renters simultaneously. The film arrives at the cinema, is added to the rest of the programme, shown during every repetition of the programme for the period of the booking, and then returned, via the clearing-house to the producer. -

Every hall at which the film is shown provides the producer with a signed certificate of exhibition. This is forwarded in due course to the sponsor, as proof that his film has been shown.

Inspection, statistical analysis of the campaign, calculation of the number of copies of the film required to carry out the campaign without a hitch—these are some of the other routine jobs carried out by the cinema distribution department.

Road-show distribution follows much the same lines, except that the manager of this department, having booked his audiences and had his selections confirmed by the sponsor, has then to arrange for the moving from place to place daily, instead of weekly, not of a mere tin of film, but of complete mobile projection units. These consist of operator, portable projector and stand, portable amplifier and speakers, converter for use with direct-current electricity supply, generator for use in rural halls lacking electric supply, portable operating booth, masked screens of various sizes, standard collection of lenses and spare parts, and music reproducer for use during intervals. The units travel by motor-car and, since it would obviously be uneconomic for all of the units to be concentrated in London, they are usually controlled from district agencies scattered all over the country in strategic positions. These agencies also carry out the booking of individual shows, under the guidance of head office.

Advance literature, giving details of the programme offered and samples or literature for distribution to the audience when the show is over, are also distributed through the local agents.

Here, with the successful conclusion of the last show of the campaign, the work of the publicity

film organisation ends. But the sponsor will be unwise if he neglects to support his film campaign in every way open to him. Even the publicity film companies do not suggest that the film should replace all other forms of propaganda, although a very good case can be made out for the use of films and nothing else by the advertiser with a total allocation for publicity purposes of a few thousands only.

The publicist who obtains the greatest commercial success is the one who regards publicity films as the heavy artillery of his campaign against the sales-resistance of the public, and who backs up their barrage with the judicious use of the machine-guns of the Press, the hand-grenades of the hoardings, the air-force of commercial radio, and the manpower of an alert sales force.

APPENDIX

GLOSSARY OF FILM TERMS

THE FILM INDUSTRY has developed a highly specialised vocabulary of its own. Anyone without at least a nodding acquaintance with this may find himself misunderstanding and misunderstood in his contacts with film technicians. This glossary attempts to define simply some of the words in general use.

ACTION! Director's instruction to commence a scene.

ANGLE. The camera's view-point of a scene.

ARC. Carbon-burning lamp of exceptional brilliance used to illuminate a set.

ART-DIRECTOR. Designer of settings for films.

ASSEMBLE. To link together film material in correct sequence in preparation for editing (q.v.).

ASSISTANT CAMERAMAN. The technician who actually 'turns', or manipulates, the camera. Also known as Operative Cameraman.

ASSISTANT DIRECTOR. Supervisor of work in pro-

FILM PUBLICITY

gress on a film. Liaison between producer and director, and director and staff.

BABY. Small spotlight used principally for large close-ups.

BACK-PROJECTION. Throwing a photographic image towards the audience on to a transparent screen (as opposed to the normal method from behind the audience on to an opaque screen). Used in the cinema to overcome structural difficulties, and in the studio as a means of faking exterior backgrounds, often of foreign countries, against which the actors play their scene.

BELL. A bell is rung by the sound recordist to signify that a scene is about to be shot. Simultaneously a red light is switched on at all entrances to the stage. Both are a warning that absolute silence must be maintained and that no one may venture on to the set until the scene is finished. This is signalled by another bell and the switching-off of the red light.

B. & H. Bell & Howell—a camera manufactured by a firm of that name.

BIG C.U. Close-up of an artist's head or other object entirely filling the screen.

BIN. Large container used in the cutting room into which film is unrolled during editing.

BIN STICK. Stick with projecting nails from which

APPENDIX

strips of film can be suspended. When editing these strips can be dropped easily into the bin across which the stick is mounted.

BLIMP. Sound-proof case enclosing the camera-head, used to prevent the microphone picking up the sound of the machine. No relation to Low's Colonel.

BOOM. Steel arm from which the microphone is suspended. The arm can be swung in various directions as desired, to enable the microphone to follow an artist.

BOOTH. Glass-fronted sound-proof cabin on wheels inside which the recordist operates the sound recorder.

CAMERA. Machine recording the pictorial image on negative film, usually operated in conjunction with a sound camera working at the same speed, normally 24 frames or pictures per second. Most cameras are now motor driven.

CAMERA-BOX. Receptacle for camera-tools, e.g. lens, diffusion discs.

CAMERA-JAM. Accidental dislocation of negative film inside the camera.

CAMERA-LEGS. Tripod support of the camera, nowadays often mounted on rubber-tyred wheels.

CAMERAMAN. Lighting expert and supervisor of camera positions, movements, special photographic

FILM PUBLICITY

effects, etc. Manipulation of camera during shooting is the job of the Assistant Cameraman (q.v.).

CHEMICAL FADE. Method of treating negative film with a chemical solution to effect a fade-in or fade-out of a particular scene.

CLAPPERS. Two flat pieces of wood, hinged at one end and clapped together in view of the camera at the beginning and end of scenes, to enable the editor to obtain perfect synchronisation of sound and picture negatives. The sound of the clappers meeting records an identifiable mark on the sound track.

C.S. Close-shot. View of an artist from the top of the head to the waistline.

C.U. Close-up. Head and shoulder view of an artist.

COMMENTARY. Explanatory or descriptive dialogue usually post-recorded on silent films, such as newsreels, interest and instructional pictures.

CONTINUITY. Technical term for the script of a film before dialogue is added. Also used to describe the statement in picture of the theme of the film.

CONTINUITY-GIRL. Floor secretary. Guardian of the script and liaison between Director and Editor of the film. Records dialogue, action, costumes, furniture, etc., in shorthand during each shot and matches these in fine detail to ensure smooth continuity. (It is her business, for example, to see that an actor does not walk

APPENDIX

through a doorway wearing a top hat and appear the other side in a bowler.) She notes angle and lens used for each scene, supervises printing of 'takes', records footage of each shot and description of camera movements during scenes.

CRANE-SHOT. Scene photographed by the camera from a position on a movable crane. This can be swung up or down, and from side to side.

CREDIT-TITLES. Announcements at the opening of a film giving names of those responsible for its production, e.g. Director, Cameraman, Editor.

CROSS-CUT. To cut from one angle to another when editing a scene.

CUT! Director's order for shooting of a scene to cease.

CUTTER. See EDITOR.

CUTTING-BENCH. Table at which the film is edited. Usually equipped with a film winder and a moviola.

DIALOGUE. The only means some artists possess of expressing emotion.

DIALOGUE-WRITER. Person who puts the 'talk' into 'talkie.'

DIFFUSER. Glass or silk frame placed over camera lens or lamp to obtain special effects.

FILM PUBLICITY

DIRECTOR. Man who moulds the film from the moment shooting begins until the final negative is ready to be trade-shown. His main concern is with the direction of artists, supervision of dialogue, movement, sound effects, camera angles, special effects and editing.

DISSOLVE. Mixing one scene with another by overlapping two pieces of negative, gradually fading out the first and fading in the second.

DOLLEY. Low trolley on pneumatic tyres which carries the camera, enabling it to be moved freely about the set.

DOLLEY-SHOT. Moving camera shot necessitating the use of the dolly.

DOUBLE. Person used to impersonate an important artist in 'stunt' scenes, dangerous fights, and long shots, where the valuable services of a star are unnecessary. See also **STAND-IN**.

DOUBLE-EXPOSURE. Superimposition of one picture on another.

DUBBING. Technical process of adding sound to a scene after it has been shot.

DUNNING PROCESS. Another method by which a director can play a scene with artists against a background which has already been photographed.

APPENDIX

DUPE. Delicate negative, made from a positive print of the original negative (see also LAVENDER-PRINT).

EDIT. To assemble the material shot during production into a finished picture.

EDITOR. Film cutter who selects and assembles the material shot during production and turns it into a finished picture, usually in collaboration with the Director.

EXHIBITOR. Cinema owner or manager, who exhibits the film to the general public.

EXT. Exterior. Scene shot out of doors or on an outdoor scene built in a studio.

EXTRA. Actor who appears in crowd scenes, or unimportant small parts. Also known as SUPER.

EXTRA SCENES. Scenes added to the shooting script while the film is in production.

FADE-OUT. Slow termination of a scene by allowing the picture to fade until the screen is in darkness. The reverse process is known as FADE-IN.

FILM-CEMENT. Chemical solution used for joining pieces of film together in the cutting room.

FILTER. Glass disc placed in front of the camera lens to obtain special effects, e.g. 'fog filter', 'cloud filter'.

FLAT. Framework of wood, covered with canvas and painted to represent a wall of a setting.

FLOOR. The studio in which the film is shot.

FLOOR-SECRETARY. See CONTINUITY-GIRL.

FOCUSING-CARD. Card printed with various types of lettering, similar to that used by an optician. Employed to test focusing of camera.

FRAME. Any one picture in a length of film. A frame is 13/16-in. by 5/8-in.

GADGET-BOX. Cameraman's first-aid box, containing an odd miscellany of rags, chalk, string, etc.

GATE. Aperture in camera or projector through which the film is exposed.

GAUZE. Screen placed over the camera lens to soften the lighting effect in a scene.

GOBO. See NIGGER.

GYRO. Particular type of head on the camera tripod, which enables the camera to gyrate. Used to facilitate the shooting of panning shots.

HALATION. High light which sometimes appears on glass or metallic surfaces when they are lit by studio lamps. This must be corrected before the scene is shot.

APPENDIX

INT. Interior. All indoor scenes in a script.

IRIS IN, IRIS OUT. See WIPE.

JOINING. Linking strips of film together in readiness for projection.

JUNK. Usually waste material; odd lengths of film. *Junk room*—a room set aside for old and unwanted props. '*Junk it*'—to throw into the ash-can.

LAP DISSOLVE. See DISSOLVE. 'Lap' refers to the overlapping of the two pieces of film.

LAVENDER-PRINT. Special print from the original negative used for obtaining a 'dupe' negative (q.v.)

LINE-UP. Position of the camera in relation to the artists or scene about to be shot. Also known as SET-UP.

L.S. Long Shot. A shot taken at long range. Used generally for landscape scenes or large interior sets which have to be shown in their entirety.

LOCATION. A camera unit working on exteriors is said to be "On location".

LOT. Studio grounds, or a piece of land in the vicinity, where exterior sets are built.

MAGAZINE. Negative film container.

MAIN TITLE. Name of a picture announced on the screen at the beginning of a film.

MARRY. To combine sound and picture on one print. Until this operation is carried out, the sound and picture are shown by means of a double-head. (i.e. twin projectors).

MASK. Frame used to vignette or cut off part of a picture to secure a required effect, e.g. shot through key-hole.

M.C.U. Medium Close-up.

M.L.S. Medium Long Shot.

M.S. Medium Shot. Usually one which shows the artist's figure down to the knees.

MICROPHONE. Apparatus for recording sound on a picture.

MIKE. Slang term for microphone, or for breathing space between shots.

MIX. See DISSOLVE.

MONTAGE. Method of achieving an effect on the screen by rhythmic or impressionistic cutting.

MOVIOLA. Machine having a miniature-sized screen,

APPENDIX

and through which both sound and picture can be run. Facilitates the work of Editor and Director, since it can be switched on and off at will.

MUTE. Picture negative or print, as opposed to sound negative or print.

NEGATIVE. Chemically-treated celluloid, sensitive to light, on which picture or sound is recorded.

NIGGER. Black board used to screen the camera lens from the glare of lights. Also used to protect the microphone from violent sounds.

NON-FLAM. Film stock treated to render it slow-burning or non-inflammable. Also known as safety stock.

NUMBER-BOARD. Small black board held in front of the camera and photographed before the shooting of each scene so that material can be identified easily in the cutting room and the laboratory. On most number boards the names of the Production, Director and the Cameraman are given, together with the date and various technical details, including the number of the scene and take. Modern number boards have the 'clappers' (q.v.) attached.

N.G. These letters are chalked on the back of the number board and held up to the camera when the scene just shot is rejected for any reason. Continuity girl and assistant cameraman also mark these takes 'N.G.' in their reports.

FILM PUBLICITY

OPERATOR. Projectionist in a cinema or in the studio theatre. Not to be confused with cameraman.

OPERATIVE CAMERAMAN. See ASSISTANT CAMERAMAN.

OPTICAL PRINTING. Process by means of which many trick effects can be obtained after the film has been shot. Ordinary printing direct from the negative is termed contact-printing.

ORTHOCHROMATIC. Type of stock used before the introduction of panchromatic stock, now in general use. Orthochromatic was less sensitive to colour.

OVERHEAD RAILS. Rails erected near the ceiling of the studio, enabling heavy scenery or objects to be transported with ease.

OVER-PRINT. To print two or more negatives on one positive. Used as an alternative to double-exposed or super-imposed pictures.

PAN. To move the camera-head up, down, or sideways during the shooting of a scene, while the tripod remains static. Panning shots are used mainly for following an artist who has to move during the action of a scene. Derived from 'panorama', and not to be confused with 'pan' stock.

PANCHROMATIC. The type of negative stock which superseded orthochromatic (q.v.) and is now in common use. Sometimes known as 'pan' stock.

APPENDIX

PANORAMA. See PAN.

PERFORATIONS. Sprocket holes punched on either side of negative and positive film. These fit over the sprockets of the camera and projector and enable the film to be pulled down regularly, picture by picture.

PLAY-BACK. Record, usually on wax, made so that the Director can have a scene 'played back' to him immediately after shooting and decide whether it is perfect. Important musical numbers are usually recorded first, without picture, and then 'played back', so that the artist may be relieved from the anxiety of singing perfectly while he is acting for the picture camera.

POSITIVE. Print taken from the negative.

POST-SYNCHRONISE. To add dialogue or sound of any sort to a shot after it has been photographed.

PRINT. A positive copy made from negative film, either by contact or optical printing.

PROCESS. To develop and fix a negative; or to print, a positive.

PRODUCER. Man who holds the purse-strings, costs the film, fixes salaries of artists and staff and supervises general expenditure. Usually a business man with executive control over the Director (who 'produces' the film only in the theatrical sense of that word).

FILM PUBLICITY

PRODUCTION MANAGER. Producer's assistant or deputy. Organises the production of a film in the studio; supervises the unit at work, settles differences arising between Director, artists and staff; draws up a time schedule and endeavours to see that it is carried out; limits expenditure according to the amount allotted for production by the Producer.

PROJECTOR. Machine which projects positive film on to a screen.

PROJECTIONIST. One who operates a projector.

PROPS. (Properties.) Miscellaneous articles needed for use during production. May include anything from a kangaroo to a key.

PROPERTY-MAN. Official in charge of the property room or department. When there are several property-men the senior is known as Property-Master and often acts as assistant to the Art Director during set-dressing.

RECORD. To shoot the sound on a film.

RECORDER. Machine used for recording sound on film.

RECORDIST. Man who controls the sound apparatus.

REEL. Roll of film 1000 feet in length.

ROLL. See REEL.

APPENDIX

RUSH. Rough print of a scene rushed through in order to satisfy the Director that the previous day's work was satisfactory.

SAFETY-FILM. See **NON-FLAM.**

SCENE. Section of a script which can be shot without a change of set-up for the camera.

SCENARIO. Story of the film cut up into short scenes for use in the studio. Sometimes called a shooting-script. (See example on page 84.)

SCRIPT-GIRL. See **CONTINUITY GIRL.**

SEQUENCE. (SEQ.) Film equivalent of a novel's chapters.

SET. Setting or scenery for a film scene, built in the studio.

SET-DRESSER. Assistant Art Director. One who supervises the 'dressing' of a set with pictures, ornaments, drapings, flowers, etc.

SET-UP. Arrangement of lights, position of camera, and disposition of artists for a single shot.

SHOOT. To film or photograph pictures with a cinematograph camera.

SHOOTING-SCRIPT. See **SCENARIO.**

SOUND-TRACK. Narrow border on the left-hand side of film on which the sound record is printed. This is masked by the projector when the picture is thrown on to the screen.

SOUND-TRUCK. Motor van containing sound recording apparatus for use on location.

'SPARKS'.—See **ELECTRICIAN.**

SPOOL. Metre reel on which film is wound.

SPROCKET. Claw-like mechanism in camera and projector by means of which the film is drawn through gate of the machine.

SPROCKET-HOLES. See **PERFORATIONS.**

STAGE. Studios are divided into several floors or 'stages' on which sets are built.

STAND-IN. Person, similar in height and appearance to a leading player, who is used to 'stand in' on the set while the scene is being lit. This often saves the star the fatigue of standing for periods ranging from ten minutes to two hours.

STANDARD STOCK. Normal size of film in use to-day—35mm. wide. Some years ago, film was made in many varying widths.

STILL. Ordinary photograph, so called to distinguish

APPENDIX

it from the 'moving' pictures of the film. *Art Still*: Photograph of a leading player to be used for publicity purposes. *Action Still*: Photograph taken during the actual shooting of a scene, to be used for advertising purposes when distributing the film. *Set Still*: Photograph taken of the set (without artists) to be kept as a record for the convenience of the staff during production.

STOCK. Unexposed positive or negative film. *Stock Shot*: Scene taken from the film studio's library, where miscellaneous film of a general nature (without artists) is stored.

STUDIO. Building in which films are made, comprising various stages or floors, sound proofed and suitably equipped for making pictures; also general offices, dressing rooms, property department, scenario department, wardrobe department, plasterers' and carpenters' workshop, camera rooms, projection theatre, etc.

STUDIO-MANAGER. Chief of staff in control of all departments and film units working in the studio and responsible for smooth-running conditions.

SUB-STANDARD. Film stock less than 35mm. in width, usually non-flam. The widths in general use are 16mm. and 9.5mm.

SUB-TITLE. Printed interpolation on the screen, frequently used in silent pictures, to convey dialogue and therefore often known as "Spoken Title".

SUPER. See EXTRA.

SUPERIMPOSE. To print various negatives on to one positive, or to photograph two or more scenes on top of one another on to a single negative (see also DOUBLE-EXPOSE and OVER-PRINT).

SYNCHRONISE. To match exactly the sound of a film with the picture. In projection the sound is normally nineteen frames ahead of the picture.

SYNOPSIS. First outline of a film story. In publicity film circles, sometimes called a 'client script' (see example on page 66).

TAKE. A single scene may be shot several times before the best result is obtained. Each length of film so exposed is called a 'take'. It is recorded on the number board and in all reports as 'Take 1', 'Take 2', etc.

TEST. *Camera Test*: Piece of negative quickly developed to test the working of the camera and the lighting of the set. *Artist's Test*: Trial shots to show whether an artist photographs well and has acting ability.

TRACK. (Trolley, Truck.) To move the camera towards, away from, or parallel to the scene to be photographed. To obtain perfect steadiness a track is laid down on the studio floor along which the wheels of the camera (or truck) run. See also DOLLEY.

APPENDIX

TRACKING-SHOT. Shot obtained while the camera is moving towards, away from, or parallel to the scene.

TRANSIT-CASE. Metal box used for transporting films by rail or car. Owing to the danger of fire, transport companies usually refuse to accept films not protected in this way.

TREATMENT. Second stage of a film story, giving the main sequences to be followed in the writing of the scenario. (See example on page 76.)

TRIPOD. Legs on which the camera stands.

TROLLEY. Mobile platform on which the camera tripod rests.

TRUCK. Motor-van housing lighting apparatus or sound equipment.

UNIT. Staff required for shooting a film, usually consisting of Producer, Production Manager, Director, Assistant Director, Cameraman, Assistant Cameraman, Recordist and Assistant, Continuity Girl, Property man, Electricians, Carpenters, Art Director, etc.

UNIT-MANAGER. See PRODUCTION MANAGER.

VAULT. Concrete room used for storing film. Most councils have fire regulations requiring film companies to use vaults, or fireproof metal safes for this purpose.

FILM PUBLICITY

VIGNETTE. Mask, usually made of black gauze, placed in front of the camera lens.

WINDER. Machine used for winding film.

WIPE. Method of effecting transition from scene to scene without recourse to dissolve or mix. This can be done in a variety of ways (there are over forty versions), e.g. peeling away a scene from left to right, much as one would turn the page of a book, to reveal the next scene underneath. An early variant of the wipe was the **IRIS-IN**, in which by the use of an expanding circular frame, a new picture appeared in the centre of the old and gradually spread outwards until it had replaced it. **IRIS-OUT** was the reverse process.

ZOOM. To move the camera swiftly towards an object, so that it appears on the screen to be rushing towards the audience. This effect can also be obtained by using a zoom-lens.

The following list of Advertisers includes some of the most important suppliers of film requirements. If you wish to be up-to-date you should get in touch with these organisations who will be able to give you invaluable help. (See also further particulars in the advertisement section which follows.)

PUBLICITY FILMS LTD.,

Filmicity House, Upper St. Martin's Lane, W.C.2.

SOUND SERVICES LTD.,

Filmicity House, Upper St. Martin's Lane, W.C.2.

BRITISH FILM INSTITUTE,

4 Great Russell Street, W.C.1.

PUBLICITY PICTURE PRODUCTIONS LTD.,

93 Wardour Street, W.1.

WORLD FILM NEWS,

217 Temple Chambers, Temple Avenue, E.C.4.

THE ADVERTISING WORLD,

Cosmopolitan Press, 48 Fetter Lane, E.C.4.

SHELF APPEAL,

133 High Holborn, W.C.1.



PUBLICITY FILMS LIMITED

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For full particulars write :—

SOUND-SERVICES LIMITED

Filmicity House,

Upper St. Martin's Lane, W.C.2.

Temple Bar 9621.

THE BRITISH FILM INSTITUTE

was established in 1933 to promote the use and development of the cinematograph as a means of entertainment and instruction. Financed by public money administered by the Privy Council, it provides impartial information and advice on all matters relating to films, and especially in the non-theatrical field.

SIGHT AND SOUND

is the Institute's quarterly journal. Other publications include the *Monthly Film Bulletin*, *A Survey of Non-Theatrical Apparatus and Films*, *Catalogues of Films on Industry, Science, Geography and Travel, etc.*

THE NATIONAL FILM LIBRARY

organised by the British Film Institute, maintains a permanent collection of important films and distributes films to schools and similar organisations.

*For full particulars of activities and terms of
membership apply to*

BRITISH FILM INSTITUTE
4 GREAT RUSSELL STREET, LONDON, W.C.1

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93, Wardour Street ∴ W.1
(iv)

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w o r l d FILM n e w s

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w o r l d **FILM** n e w s

One Shilling monthly. Subscription rates : 15/- per year.
Special rate for Film Society members, 10/- per year.

Business Office: 217 TEMPLE
CHAMBERS, TEMPLE AVENUE, E.C.4
Editorial Office: OXFORD HOUSE,
9-15, OXFORD STREET, W.1
(v)

Footnotes to The Film

Edited by CHARLES DAVY

Fully illustrated

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The cinema never stands still, but it has now behind it some forty years of achievement and ten years have passed since its methods were revolutionised by the coming of sound. The moment is ripe to attempt a survey of its record up-to-date—its successes, failures, difficulties and ambitions. This book covers more varied ground, and represents a wider range of personal view-points, than any previous book of its kind. It is unusually well illustrated with 32 collotype plates and many halftones. Uniform with *Footnotes to The Ballet (Third impression)*.

CONTENTS

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DIRECTION	Alfred Hitchcock
FILM ACTING	Robert Donat
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SUBJECTS AND STORIES	Graham Greene
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SETTINGS, COSTUMES, BACKGROUNDS	John Betjeman
MUSIC ON THE SCREEN	Maurice Jaubert
THE COLOUR FILM	Paul Nash

PART III—FILM INDUSTRY PROBLEMS

THE COURSE OF REALISM	John Grierson
BRITISH FILMS TO-DAY AND TO-MORROW	Alexander Korda
FUTURE OF SCREEN AND STAGE	Basil Dean
HOLLYWOOD AND BRITAIN. THREE THOUSAND MILES APART	Maurice Kann

PART IV—FILMS AND THE PUBLIC

WHY I GO TO THE CINEMA	Elizabeth Bowen
WALK UP, WALK UP, PLEASE!	Sidney L. Bernstein
THE CRITIC IN FILM HISTORY	Alistair Cooke
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